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ABSTRACT

This monograph seeks to encourage individuals to undertake historical research of art education. Divided into two broad categories ("Resources" and "Conceptual Foundation"), the essays provide introductory guidance on both mechanical and theoretical aspects of research for the new art education historical researcher. The seven works include: (1) "Archives and Their Role in Art Education Research" (Jerry Morris; Ralph Raunft), a basic explanation of resources; (2) "Oral History: Recording Teaching Folklore and Folkways" (Mary Stokrocki), a combination of theory and "how-to-do-it" on oral history; (3) "History of Art Education Associations" (John Michael), a personal account of the organization and production of a coherent history for non-academic readers; (4) "Looking Back on Twenty Years of Graduate Students' Historical Research" (Diana Korzenik), musings on the tasks of students finding their materials; (5) "Matters of Choice: Historical Inquiry in Art Education" (Paul Bolin), advice about the need for conceptualizing the research process; (6) "So What: Interpretation in Art Education History" (Mary Ann Stankiewicz), theoretical synthesis and analysis; and (7) "Historical Research Methods for Art Educators" (Arthur Efland), general insights on how to think about the task of the historian and on the weaknesses of history written without concern for context. The introduction includes a defense of the need for art education historians, and for these historians to give art educators a sense of their own role in the world and how it grew to be what it is. (DQE)

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Art Education Historical Methodology: An Insider's Guide to Doing and Using

- Paul E. Bolin
- Arthur Efland
- Diana Korzenik
- John Michael
- Jerry Morris
- Ralph Raunft
- Mary Ann Stankiewicz
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SRAE

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Art Education Historical Methodology: An Insider's Guide to Doing and Using

Edited by

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Foreword

The Seminar for Research in Art Education seeks to encourage all types of research. As part of that supportive and nurturing goal, it publishes various research-centered materials, including newsletters, a column in *NAEA News*, listing of researchers and their research interests, abstracts of the National Art Education Association conference research proposals, and occasional book-length works. The first of these book length publications was *New Waves in Art Education Research*, edited by SRAE Past President Mary Stokrocki of Arizona State University, Tempe, Arizona. As is the case with this publication, a diskette of the book can be obtained by contacting its Editor. (Addresses for further information and costs will be given at the end of this foreword.)

This publication was begun while the Editor was President of the Seminar for Research in Art Education and is an expression of his own research focus: history. It was also conceived of in response to the upsurge in art education history writing during the 1980s. During that decade Art education history ceased to be the occasional interest of a very few researchers and started to attract dozens of new participants. In a field as small as art education research, *dozens* loom large. These dozens and many others attracted by their published studies began to gather at conferences in this country and abroad. The Pennsylvania State University hosted two of these meetings (1985 and 1989). That University will host a third conference in 1995 to commemorate the famous 1965 Seminar for Research and Curriculum Development.

At Miami University in Oxford, Ohio, under the leadership of John Michael, Jerry Morris, and Ralph Raunft, an archive was established, The Center for the Study of the History of Art Education. It is especially rich in Lowenfeld materials. Outstanding older figures in art education were invited to the campus for recorded talks. Among these have been June King McFee, Natalie Robinson Cole, and Victor D'Amico.

Later the University Council for Art Education began to hold conferences on significant art education figures, including Lowenfeld, D'Amico, and Ziegfeld. These meetings usually were held at Columbia University. Unfortunately, unlike the Penn State conferences of 1985 and 1989, so far no significant publications have appeared to put the proceedings into the hands of a larger public, nor has an archive been established as a repository for materials generated for and during the conferences.

In contrast to the United States, in England a National Arts Education Archive has been established at the Bretton Hall College of the University of Leeds in the tiny village of West Bretton Wakefield. A very modern facility was especially built to house a growing collection of texts, manuscripts, letters, art works, and so forth. One example of the contents of the collection is the Francesca Mary Wilson selection of work from the Franz Cizek Juvenile Class. In Birmingham one person, John Swift, is developing a significant archive

around materials donated by the family of the fascinating art educator Marion Richardson. There are many other, if less known, collections in the United Kingdom. Perhaps the British have a more mature awareness of the importance of preserving historic contributions, a more sure understanding that professional identity includes knowing what we have done as a field.

Given the upsurge in art education history in practice, and given the academic settings of most of the American practitioners of art education history research (with the notable exception of Robert Saunders, one of the longest-practicing and most productive figures in such work), it is not surprising that there developed two symptoms of academic-practice: study of art education history methodology and attention to method and form in research beyond the actual content of it. Metahistory and historiography are the terms usually given these endeavors. Certifiably correct form and conceptual sophistication (that is, currently intellectually fashionable approaches) and currently respectable foundational philosophy may or may not produce anything more than the desiccated corpse of history. The hope for respect from academic historians in other areas of study these pursuits imply may not actually materialize, no matter how much the art education historian apes the field of academic history theory. Academic history of any kind certainly has not attracted a large audience, most of the general public still preferring a Tuchman to even the most prestigious post-structuralist or post-modernist historian who has won the applause of a few, a very few fellow academics and graduate students. This is not to say that attention to form, theory, or philosophy are useless or are not a necessary ingredient of the historian's intellectual equipment. I mean only that the historian must be aware of her or his own age's attention to matters that can mask a lack of worthwhile content and lack of regard for a balance that will wear well over time.

However, quite aside from current fashion in form or philosophy, getting into research in any sensible way will always be a problem for the new historical researcher, in or out of academe. Art education historical research has its own set of problems and the beginner should have guidance to spare her or him a lot of wasted time and flailing about in unfamiliar territory. Both the mechanical (what to do first and then next) and the theoretical (how to conceive of historical matters) must be attended to.

The experienced researchers in this compilation give sound introductory guidance. Their work ranges from the basic explanation of resources in Morris and RaunftÕs piece on archives to the theoretical synthesis and analysis of Stankiewicz. Bolin gives some rather stern advice about the need for conceptualizing the research process, while Michael gives a personal account of how he went about organizing a cumbersome and miscellaneous supply of materials in order to produce a coherent history for essentially non-academic readers. Korzenik muses on the tasks of students finding their materials. Stokrocki combines theory with "how-to-do-it" in a piece on a very popular approach in modern historical work, oral history. Indeed, someone has said that oral history offers every person the opportunity to be an historian. Arthur Efland, author of a major book on the history of art education, gives some general insights on how to think about the task of the historian and on the weaknesses of history written without concern for context.

Art Education History: What Is The Use?

Stankiewicz refers to Eisner's challenge (during the 1989 Penn State Conference) to art education historical researchers to make their work useful. Referring to a Schwab article that pronounced all education research should be focused on solving problems perceived at the present, Eisner said that he feared art education researchers were escaping into the past, not solving the needs of today.

Coming from one of the most respected figures in art education, a person whose work and status go beyond the specialized field of art education to education in general, this statement had tremendous initial impact. Yet on reflection, is this much more than an argument from authority — both Schwab's and Eisner's? Cannot a researcher (or a number of researchers) build up a picture of education (for example a picture of past art education) that may lead them and their peers to come to see there *is* a problem where none might be seen at this particular moment? Even the cleverest of us are often blinded by the present — its apparent 'givenness' — and fail to see the fault lines beneath its surface. If studies come together by accident or design to reveal patterns, causes and effects in a new way, cannot these studies, however merely antiquarian the historian's original impulse may have been, become the cause of change? And yet, how can the authors of studies always see the whole picture (the revealed problem), until their separate and apparently non-utilitarian studies have accumulated to the point where the new shape is perceived, where the gestalt becomes apparent? The researcher in the days of Newton and Copernicus did not say, 'I am going to destroy the Ptolemaic model and replace it with a new one.' At first they did not see the problem. They were more or less caught up in a love of knowledge — and what could be more useless than the beauty of the heavenly spheres? Then study after study was piled up until the Ptolemaic explanation — really quite complete and intellectually satisfying for centuries — was seen to be not the right answer to the new questions, those questions the pursuit of non-utilitarian knowledge caused to be revealed.

Thus, the self-motivated studies of various art education researchers may form, someday, a new image of art education as it was. Maybe from that we will gain the foundations of an insight as to what we should do. Merely solving this problem I see today will only lead to more of the same perception of the present. History that "solves" today's problems is presentist history — the most naive of all forms of historical research.

But, quite aside from polemics about the uses of art education history, what profession can be called a profession without a sense of its own role in the world, how it grew to be what it is? As John Michael pointed out in a presentation at the 1983 National Art Education Association Conference in Detroit, history helps give a sense of professional identity. Where has my profession sprung from? What have its achievements been? What were its triumphs, tragedies, and farces?

Its very origins and evolution tell us that individuals and society shaped art education, and individuals and changing society can reshape it. There is always need for growth guided by intelligence. A knowledge of history gives us a feeling for the possibility of change.

To the Reader

I hope the users of this collection of papers will find they can solve *immediate problems of getting into historical research*, even as they hold to a more long range and — perhaps — idealistic view of the goals and functions of art education historical research.

Perhaps I should add two more comments, one filled with sadness and one with laughter. Of the first, as I grow older I gain in awareness of how few things last and how painful it is to see people and ideas and cherished things slowly recede into a dimming past. History helps us to come to terms with loss both intellectually and emotionally. I believe Diana Korzenik once said much the same. But the emotional element does bring me to the second aspect of history, and that is that historical research is fun. Gathering the materials and giving them coherent (sometimes even *artful*) form is satisfying, pleasurable. And the parade of figures and forces in history is in itself often a comedy. Remember Shakespeare had one of his characters say, "Lord, what fools these mortals be." To deal with the human comedy is to revel in the joy of one's profession and to realize how prone to human error we all have been and are. May the readers of this text come to know it!

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Archives and Their Role in Art Education Research

Introduction

Only recently have art educators directed their attention to the history of the field with any concerted effort. True, there were earlier works by Logan (1955) and Eisner and Ecker (1966); but the last decade has witnessed books by Wygant (1983), Efland (1990), and Soucy and Stankiewicz (1990). Further, there have been two international conferences on the topic held at Penn State University; there is the emergence of an interest-group at the National Art Education Association (N.A.E.A.) conferences; and, numerous articles have been written by interested scholars such as Smith (1982), Michael (1991), Hamblen (1985), Erickson (1985), and Korzenik (1985) to note just a few. Indeed, this emerging interest is appropriate and of far reaching value to *all* art educators, for a full understanding and appreciation of current conditions in art education theory, research, and practice is directly dependent upon looking at how these same conditions came to be (Michael & Morris, 1986). If art educators are beginning to study their past and if there is real benefit from this activity to the field at large, why has so little attention been directed toward the collection, preservation, and dissemination of valuable historical documents? Specifically, why has the field of art education not taken a more active stance on the establishment of an archive, or several archives, to ensure the integrity of its past—and future? Perhaps lack of attention to the development of an active archive stems from the relative newness of the field of art education in America. Perhaps, there has been little to no past interest in developing art education archives. Perhaps, little has been done to develop leadership for a bona fide archival effort. Perhaps, art educators do not understand the nature and function of an archive. For whatever reason, the field's archival disinterest deserves serious attention if the past mistake of neglect is to be rectified. It is the intent of this writing to address this neglect by investigating the role and value of archives in art education. Specifically, it will look at what archives are and how they have come to be; it will identify issues, problems, and concerns associated with archival work, and, it will look at the implications archives have for art education theory, practice, and research.

Definition and Archivists

Any confusion about the nature and role of archives in art education may well be connected to the fact that archivists, themselves, have had to overcome a tangle of definitions, traditions, practices, local variations, and idiosyncratic improvisations. In an absolute sense, there has been no central authority to impose structure. Further, there has been an absence of agreement, a paucity of procedures, no agreed upon methodology, no commonly-accepted description; and, there has been a tendency among archivists to react against any development of rules to control professional activity (Burke, 1981).

The term, archives, often carries with it a connotation of musty, dirty, files and of decayed leather folios and loose papers (Mitchell, 1975, p. 76). Correspondingly, an archivist is more than a curator, cataloger, collector, or librarian, although an archivist possesses characteristics indicative of each (Russell, 1983, p. 278). Sometimes with reference to public

records of little historical value and sometimes with reference to historical documents of great importance, an archivist is generally viewed as a keeper of records and source materials that might otherwise be destroyed or neglected (Mitchell, 1975; Yates, 1987, p. 303). The benefit of having quality archives and archivists is that valuable records or information can be collected, maintained, and disseminated thereby ensuring quality documentation of public records, on the one hand, and quality, original-source information on the other. Beneficiaries of quality archival situations, correspondingly, are those interested in the legal integrity of information in the former case and/or those interested in scholarly research in the latter case.

Early History

Generally speaking, contemporary archival theory and practice has a legacy tied to the European tradition of keeping records of state. This early European record-keeping tradition did have some variation, however, as witnessed by the provision of an archive for the New College of Oxford in 1379 (Birchford, 1980, p. 457). This archive was housed in a newly constructed tower which was fifty-five feet tall and had walls thirty-eight inches thick. The reading rooms were protected by large iron-clad doors with intricate locks. The intent of this early European academic archive was to protect valuable documents and records from revolutionaries who threatened to burn and destroy items associated with the institution. Evidently, a security function was realized, for some 600 years later the protected records and documents are still safe.

In this country archives were first established to protect historically valuable manuscripts and documents. This historical manuscript tradition indigenous to American archives was initiated by the Massachusetts Historical Society in 1791 by the Reverend Jeremy Belknap (Whitehall, 1962, p. 3). From their earliest inception, American archives have had an inherent tie with historians and those scholars interested in historical research (Russell, 1983).

Two Traditions: Two Competing Perspectives

As previously indicated, contemporary American archival theory, research, and practice are the continued manifestation of two traditions, two competing perspectives (Berner, 1982; Berner, 1983; Gilleland-Swetland, 1991). One perspective has a historical manuscripts tradition, and the rival view has a public archives tradition (Berner, 1982, p. 164). The historical manuscripts tradition dates back to the founding of the country, has been shaped by historians and special collectors, and has been institutionalized by such places as the Library of Congress. This tradition has been molded by two major factors: (a) the collecting of documentary remnants of the remote past and (b) an orientation toward item control instead of control of items which are a part of a series of records (i.e., as the public archives tradition).

Championed by a small group of governmentally-oriented archivists such as Margaret Cross Horton and relying upon a European influence, the public archives tradition developed in the mid-part of this century and emphasizes the efficient administration of official records (Mitchell, 1975). From this view, historical orientations are misdirected, and any attention to scholarly research is secondary to the maintenance of quality records. The integrity of records is viewed as being innately tied to a democracy where the people (i.e., the public) are sovereign and the records of government belong to the people. From this perspective, the archivist is, therefore, simply seen as a custodian for the people.

The discrepancy between the manuscripts tradition and the records tradition can be illustrated by probing into various ways archivists see themselves and operate. Indeed, self-perception is a point of demarcation, as those archivists aligned with the historical manuscripts tradition see themselves as members of a larger community of humanities scholars—and in particular expert interpreters of historically-significant documents. Conversely, archivists of the public records position see themselves as professionals with a mastery over a body of specialized theory and practice (Berner, 1983; Gilleland-Swetland, 1991). In this role they become custodians of the documents under their control, and administrative efficiency and records management are critical issues in their thinking.

While the overall purpose of a classification scheme is (a) to make materials accessible to those who use them and (b) to develop an organizational plan which is a useful tool for scholars, methods of classification vary between the historical and records tradition (Campbell, 1941). Historical approaches are subjective in nature, rely upon subject content borrowed from librarianship, and are generally interpretative. Records approaches, on the other hand, identify more objective techniques for referencing, specify scientifically-based records management approaches, depend on the concept of provenance, and upon maintaining the integrity of a series of documents in their original order (certainly an appropriate concern for those dealing with public and legal records).

Interestingly enough, the concept of provenance for classification—classically used by those of a records tradition—has found its way into the contemporary theory of historically-oriented archivists as well. After all, it is argued by those of the historical tradition, history is a powerful tool for understanding the context in which materials or records were created or exist. This argument was particularly popular among historians in the middle decades of this century (Gilliland-Swetland, 1991, p. 168).

The 1960's and 70's witnessed the establishment of non-governmental archives, especially those in institutions of higher education. From 1966 to 1981 there was a 37 percent growth reported in specialized archives (Ham, 1981, p. 210). With the advent of academic archives, the two traditions associated with archival development merged. Indeed, academic archives appear to have become committed to maintaining official records of their institution and becoming a repository of historically and culturally significant materials. By the 1970's the majority of academic archives included official, non-official, and personal materials; and these archives have continued to be devoted to serving a multitude of interests, needs, and people. Those found to be using academic archives have included administrators, scholars, genealogists, and members of the public at large (Gilliland-Swetland, 1991, p. 170).

As academic archives proliferated, a new generation of archivists shifted the archival field's attention from the development of an institution per se (i.e., practitioners) to the development of a professional ideal within the archivist's community. In fact, the main concentration of professional literature and presentations during the decade of the 1980s was on the nature of professionalism for archivists and issues related to it (Gilleland-Swetland, 1991).

According to Gilliland-Swetland (1991, p. 174), contemporary and future archivists must confront the two traditions which continue to haunt and divide their profession as they have since its inception. While future resolution of these two traditions cannot be predicted at this time, the results will certainly be far reaching. Only by reflecting upon the past can some grasp of the current and future dilemma be resolved.

Current Archival Issues and Concerns

As with any group of professionals, archivists are confronted with an array of issues and topics which color the landscape of current practice, theory, and research. Some deserve brief attention here, for they add insight into the nature and role of archives in the contemporary social scene.

Today, several archivists have turned their attention to the topic of archival use and users. While user studies have been conducted in the past (Bearman, 1989-90; Conway, 1986a; Conway, 1986b; Elliott, 1981), little appears to be known about who uses archives, how they are used, and for what purpose they are used (Dowler, 1988). This appears particularly troublesome if users and use are viewed as being central tenets of the archival community's mission and the basis of contemporary archival theory and practice (Cox, 1992; Dowler, 1988). Further research on the topic of use and users is being called for with certain benefits predicted from the results. There is the benefit of increased public support as a constituency of users is identified; that is, not only are they users of archives but these same people are, simultaneously, potential advocates for the archival profession (Cox, 1992; Goggin, 1988; Kenney, 1988). Also, contention is made that, as attention is given to use and users, archival principles will converge as will the distinctions made in the past between archivists and other related professionals such as librarians (Dowler, 1988).

Another topic of concern and controversy on the archival scene deals with training. According to Berner (1982) and Mitchell (1975), substantially all archivists have taught themselves while learning on the job (Mitchell, 1975, p. 171). Kahn (1971), who was one of the founders of the Society of American Archivists (SAA), stated that most of the truly professional training takes place before a person goes through any archival training per se. Seen from this perspective, a liberal education is essential, for a potential archivist gaines from it a valuable appreciation for the nature of scholarship, the nature of research, and the relationship of the scholar to the material sources so needed. Between these two extreme perspectives of training (i.e., the significance of prior education and the importance of on-the-job work) there appears some degree of consensus about a proper educational background for being an archivist (Berner, 1982; Kahn, 1971; Russell, 1983). There is the necessity of a knowledge of history and related subjects, along with an understanding of historical methodology. There is the contemporary need for records management skills—and in particular the use of computers. There is the need to be versed in archival administration too. And, there is the necessity of being familiar with subject specialties. Certainly, these dimensions of educational background illustrate the complex nature of the archivist's domain.

Another archival issue is the certification of archivists, and several questions persist about the controversy. Should archivists be certified? If so, what should be required? Who would have jurisdiction over the certification? Is certification the proper course of action for a profession to take? This remains a rather volatile issue, and the extreme positions appear to center around the foundation of the profession and whether archivists should remain integrated with intellectual disciplines or aligned with the concept of technological functionalism. Gilliland-Swetland (1991) views this controversy as an extension of the two archival traditions covered earlier (i.e., the historical manuscripts and the public records traditions) and believes the certification issue can only be resolved satisfactorily through an appreciation of how these past traditions have evolved.

Aside from these issues of use, users, education and certification, other prominent problems and concerns exist for contemporary archivists. There is the concern for security, which gains in importance with every social disturbance and terrorist attack around the world. There is the problem of conservation as archivists strive to deal with rotting paper, deteriorating film and tape, and meager budgets devoted to this need. There is the concern for the ethical use of records in an ever-increasing age of technology and automation. There is the storage problem resulting from the glut of material produced in an expanding information age. There is the problem of balancing budgets when the cost of maintaining archives seems to be out distancing allocations. From this list of concerns it would certainly appear that the archival profession will be quite busy as it contemplates, debates, and decides its course of action for the future.

Special Collections

A research library, unlike a branch library, provides a comprehensive collection of books and publications that historically become part of a permanent collection. Research libraries may require reader's passes for the use of a reading room or access to specific subject areas such as art, history, or science.

Reference shelves provide bibliographies on a specific subject. Various indices and directories are available such as the Biographic Index and Periodical Literature Indices (Beasley, 1988). A catalog area allows the researcher to access a book by an author or subject and more recently provide access to computer assisted searches directed to one or more available databases. Multiple databases are accessable with references and abstracts being readily available, often for a reasonable fee (Wiersma, 1991). With the advent of CD ROM technology (and when a database [e.g., ERIC] is available to the researcher on such a system) these searches are even less expensive and time consuming. Research that follows such a path begins with the identification of a research problem and selecting the appropriate data base and proper descriptors for determining pertinent references and source. A researcher looking for a rare book, manuscript, or something of special interest may proceed to the Special Collections Office of the research library.

A good research library may include special interest materials—compiled in book, diskette or CD ROM form—which give the locations and holdings of manuscripts as well as specific archives and where they are found. The same library may include catalogs and locations of special holdings such as photographic, film, and print collections, as well as records and tapes. Catalogs and guides to special collections, as well as bibliographies of works and manuscripts, when available, help to facilitate research. The catalogs or listing of special collections may also be contained on computer disk form, which can be forwarded to researchers at little cost.

The directories of special collections are often classified by subject which allows the researcher to first find names and locations of collections. Once researchers have found what they are looking for, they can then examine the library catalog or data disk of that organization for the specific listings of the special collection. For example, in Oxford, Ohio, Miami University's Center for the Study of Art Education History, has a catalog of its holdings put both into book form, as well as on computer disks. There are several types of special collections available (Rush, Shaw, & Storrs, 1972).

A Rare Book Room may contain monographs or serials published before a certain time. The New York Public Library identifies its rare books as those published in Europe before 1601, Britain before 1164, and in the Americas before 1801 (Beasley, 1988, 118). Books that are scarce and published after that time may be kept in the general circulation area, although each archival library's Rare Book Room may have its own definition or standard of what is considered rare. The rare book room allows a researcher to compare both the manuscript and published forms of an author. Through textual analysis, a researcher may be able to give a more comprehensive understanding of the development of a particular theory or thought. In art education for example, many of the early theorists were European (e.g., Lowenfeld), and by having access to the actual manuscripts of the texts of these pioneers, a researcher may be able to discern additional knowledge about aspects of theory or practice that may have been misinterpreted or left out altogether by a publisher. A rare book room may also house the original audio and video tapes of prominent art educators, as well as other primary items. Copies of these original sources could be made available for the general collection.

Special collections of literature in a specific profession are becoming more prevalent. It is not uncommon for many university libraries to have quality art education literature as well as more complete editions of books, journals, foreign translations, historical materials from professional organizations, and limited editions. Researchers may write to the archivists of special collections and find out what sources are available. The archivist may also be helpful by directing interested scholars to other collections.

Some special collections contain the handwritten and typewritten manuscripts of books. Manuscripts can be purchased, or given to the collection by authors, their heirs, or practitioners in the area of study. A manuscript or limited edition monograph collection may have its own card catalog or guide to its collections. Rare manuscripts and untranslated monographs, as primary unpublished sources, may provide an additional framework for insight into the development and transformation of ideas within an area of interest (Morris & Raunft, 1987).

There are many biographical dictionaries and other sources which may be used for genealogical research, although many are not found in the genealogical departments but in adjacent history or census records departments. The most comprehensive genealogical collection is the Mormon Archives, with indices being available on microfiche at several main research libraries. Also, county or parish records may be borrowed from the Archives in Salt Lake City. Other sources for tracking family or historical persons are the U. S. name censuses, and passenger lists which are available on microfilm in the National Archives.

Oral history, as a systematic testimony based on individual experience, has received wider support from historians as an enrichment to historical materials, and it is becoming increasingly available for research (Moss, 1988). Oral history archives may include audio tapes, video tapes and written transcripts. The record produced, whether in a natural setting or through and interview method, is not a record of past events, but a narrative. Historians will need to examine these narratives in order to determine what occurred in the past; however, this should not be done without examining the value of the contents in relationship to other evidence. In this case, the original recording is the archival material needing care, and only copies are made available to the general public.

A specific form of oral history often found in special collections is the autobiographical material of a prominent contributor to a field of endeavor. The official written documents or

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books produced by a profession may provide the basic framework of a historical narrative, while personal memoirs of distinguished individuals in a field can enliven this history with personal recollections, feelings, opinion, and often insightful interpretation (Brooks, 1969). The primary spirit found in autobiographical recollections, abstracted from cultural and professional life, helps give answers to why people acted or thought as they did. Thus, autobiographical statements, when cross referenced with other sources, become powerful narrative links to the development of a field through the eyes of the people in leadership roles.

In an effort to understand more fully the development of art education, Miami University's Center of the Study for Art Education History initiated an "Autobiographical Lecture Series" of prominent art educators more than twenty years ago. Seasoned contributors to art education annually deliver an autobiographical lecture, forward a transcript of the speech to the Center, and respond to question-and-answer sessions with graduate students in art education. Many of the art educators who have presented their autobiography also contributed their personal notes, manuscripts and other materials to the collection.

Although archives mainly hold archival records, many of them have complementary collections of personal papers (Desnoyers, 1988). As a result of the Miami Center's Autobiographical Lecture Series, a first-hand account of the lives and contributions of several dozen prominent art educators has been documented for posterity on both audio and video tape. These autobiographical lectures, contained in the Center's collection, are used by scholars who wish to gain a more complete understanding of how the institutional aspects of the field were shaped by certain people.

Technology and Archival Research

The Society of American Archivists (S. A. A.) publishes every seven-to-ten years an annotated bibliography of current research in the methods and techniques of automated record keeping pertaining to archives (Kesner, 1983; Kesner, 1990; Matters, 1990). In 1983, in the introduction to the association's annotated bibliography, Kesner envisions some of the technological challenges in store for archival management:

> The computer has come to play a significant role in the lives of many individuals and organizations... While we have not as yet entered the era of the electronic office, it is certainly true that archivists must now extend their activities beyond manuscript records so as to encompass a variety of machine readable media. Source and computer generated micrographics, magnetic tapes, hard and floppy disks, and optical videodiscs comprise just a few record media that will become standard office and perhaps personal documents as we approach the close of the decade.

What was perceived in 1983 to be new technologies for archivists, seven years later, had become standard equipment, along with even more definitive automated information-management systems and new programs for archivists. In 1990 Kesner wrote:

> To each of us now comes the challenge to make the best use of this valuable tool as we integrate information technologies within our offices, manage machine readable records, and face the many opportunities created by our computer-driven work environments (p. IV).

In addition, an agreement on the USMARC AMC (Archival and Manuscripts Control) format, as a standard for the relaying of archival data through computer based information networks, was established (Dearstyne, 1993).

Many archives today employ sophisticated records management technology and systems such as (COM) computer output microfilm, (CAR) computer assisted retrieval of micrographics, and (CIM) computer input microfilm (Kesner, 1984, p. 110). Traditionally, the preserving of historical records involved copying them on microfilm, but today's laser technology looks promising for the storage of data. This technology can compact a great deal of information, and easily allow for copying and dissemination. One such system is called (WORM), Write-Once-Read-Many times. This system appears on optical disks that can record historical information onto a disk and allow for easy retrieval later (Dearstyne, 1993). Laser technology, when used in conjunction with microprocessors, enables an archivist to employ sophisticated indexing and retrieval systems. Most promising today for the storage, retrieval, and distribution of data, is CD-ROM (Weir, 1989).

As archivists systematically employ new technologies and management resources, so will the researcher have to learn new ways to gain access to the holdings found in research libraries, archives and special collections. Access to records in the legal control of an archives will depend on quality of the reference services that an archives provides. The more technologically oriented archives may provide services that include computer searches, a written disclosure-fee copy of the information, analysis of the data, and specific formatting of the information for use such as a mailing list (Ambacher, 1989, pp. 132-133).

The Pragmatics of Archival Research

Texts that deal with historical methods often neglect explanations as to how a researcher can utilize archives or special collections. The vast body of information that is contained in these collections is only accessible if researchers know what they are looking for, where this information is located, and how to perceive its existence. In order for researchers to utilize archival sources, they should have some preliminary background of the subject matter, some awareness of the physical state of the record being sought, and be able to determine which specific sources support their research endeavor.

Defining the key terms used in historical referencing is essential before delving into archival research. A record or reference refers to any recorded source of information collected or maintained by individuals or larger organizations. A record gives the researcher access to the past and comes in a variety of physical forms. Official records are generated by some institution or organization and often involve complex records-management techniques. Through a process of appraisal, records are valued, and their life cycle is determined. Not all records are valuable, and only a small percentage of records are designated as historically valuable records (Dearstyne, 1993). Historical records can be of the past or present, and can be cared for by a historical record program and repository. Records that involve personal or private materials are called personal papers or personal records. Manuscripts or historical manuscripts are records which are believed to be of some value and are usually contained in a repository or library or by a historical society. The historical records of a repository are also called holdings.

Successful historical research is dependent upon a well developed topic and plan of study. When access to a particular archive or special collection is warranted, the archivist

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will be an invaluable help. Unlike libraries, which anyone can access because of familiar systems of arrangement, the examination of archival materials requires a mediator between the records and the researcher. The archivist provides services such as explaining the repository's policies/rules, counselling and assisting researchers, as well as making records available (Dearstyne, 1993, p. 174).

The researcher should have a clear concept of specific information needs, as well as a clear concept of secondary literature on a a topic before requesting the aid of an archivist (Chalou, 1984). Specific names of persons, dates, names of divisions of government, names and titles of organizations or associations are examples of important data to research prior to visiting an archive (Brooks, 1969, p. 38). Writing a repository before visiting it will allow the archivist to identify and gather some of the information that is sought. If their budget permits, archival repositories may forward information through the mail about its holdings and answer specific questions as to whether it has a desired record. Some archivists are reluctant to forward information through the mail because of the amount of work involved and budget limitations. Certainly, the most effective way to access original source information is to visit the archive.

At the repository, the archivist should be able to serve and assist the researcher. The archivist may be able to give the user information about items and their arrangement, as well as suggesting other sources, leads, or strategies (Pugh, 1984). There are several functions of a reference service which may involve information service and document service. Information service asks the archivist to extract some specific information, while document service requires some judgmental process on the part of the archivist as to what to extract. Most archivists would not feel qualified to interpret the record beyond basics (Kepley, 1989) and are less likely to render the latter service.

Some archives have subject guides (Purdy, 1984) which are easy-to-use finding aids that allow a researcher to structure a reference request in a definitive way. Before requesting the records and examining the specific information they contain, the researcher must identify a document. The first step is to examine the record and locate the author, where and when the document was written, and under what circumstances the document was prepared (Brooks, 1969). After this is achieved, the record can be examined for its content; and, if the authenticity of the record is questionable, it can be scrutinized through external and internal criticism. The researcher will then gauge the facts with other sources and begin a more comprehensive interpretive process.

Recommendations

The archival condition in art education seems to be in disarray and disinterest at best, totally non-existent at worst. In a survey conducted during 1989-91, Morris and Michael (1992) asked over 1600 individuals or institutions to divulge any archivally-significant material in their possession. Only 78 responded! And, this was after follow-up notices in the *N.A.E. A. Newsletter* and an extension of the deadline for response. Indeed, if this survey is any indication, the archival climate in our field does not look healthy.

Still, there is evidence from this survey that a *few* people do have interests in historically-significant material and view archival efforts as being important. Thomas Hatfield, N.A.E.A. Executive Director, was most helpful and supportive of the survey project and

used the capabilities of the national organization to provide mailing lists. The archives of the National Art Education Association were sent to the Pattee Library of the Pennsylvania State University where they have been boxed and catelogued.

Miami University in Oxford, Ohio also holds historically relevant material in its Center for the Study of Art Education History. Central to this repository are a series of autobiographical lectures by noted leaders in the field of art education (Morris, Johns, and Lindsey, 1993). While this material is available to the public, it exists and is perpetuated out of professional interest, and it has no budget of its own or no archival expertise organizing and maintaining it.

There is some additional evidence that academic institutions hold bits and pieces of other significant material suitable for archival preservation. Telephone conversations indicate that Columbia University has a collection of papers, manuscripts, art work, books, etc. related to Victor D'Amico (although the Miami Center contains a few such items too). The Miami Center contains classroom lectures of Viktor Lowenfeld as well as a teaching-demonstration videotape of Natalie Robinson Cole.

There are individual art educators who also possess material of archival significance. Donald Jack Davis of Texas has a wide collection of historically important material as does Donald Soucy of Canada. Roy Abrahamson of Southern Illinois University possesses taped copies of talks by Henry Schaefer-Simmern. The personal papers and materials of Fred Logan are maintained by his son in Tennessee. Bill Bryant of Louisiana indicates multiple copies of Walter Smith's *Teacher's Manual* in his possession, and Gordon Plummer of Ohio has an impressive slide collection related to the history of the field.

These are just a few examples of archival holdings by interested art educators across this country and from around the world. At this point their numbers are small, but their enthusiasm is large as they make the entire field aware of a very important consideration: a thorough understanding of who and where art educators are today and what they are doing today is directly dependent upon an understanding of past events, people, contributions, and circumstances which have led to present conditions. Further, attention to archival concerns and the development of archival materials provides a professional spirit, a core of quality self-identity, for art educators which would otherwise be missing.

So, what can be done to extend art education's involvement in archives? What can be done to gain increased support for those involved with archival efforts? What can be done to ensure the security of materials directly linked to the profession's history and the legacy left for today's practitioner?

First, there must be an increased effort by art educators and by the various professional organizations to establish valid and functioning archives. The prospect of establishing one, single archive does not appear to be a very viable option. Indeed, archival efforts would probably best be realized if multiple archives were established and interconnected through a networking system. In this manner the N.A.E.A. archives could maintain records and documents relevant to its inception and governing function. The Miami Center could continue to expand its collection of autobiographical lectures. Private collections could continue to grow as well as collections centered around persons or events of note.

The key point of this recommendation is a networking system. Perhaps, this could take the form of an archival clearinghouse in which materials, their locations, and their owner-

ship could be easily identified. Electronic and computer technologies certainly make this recommendation a real possibility. Computer disks could contain reference lists or copies of actual documents. Over-the-telephone hook-ups could easily connect the various archives and interested art educators with each other.

Requisite to any effort at establishing a clearinghouse or a networking system is the full organization of materials held in any given repository. It would be especially efficient if a common classification scheme could be adopted for common sharing and easy user accessibility.

As this networking takes place and common professional ties are established, an organizational affiliate of the N.A.E.A. could be established. Meetings, conferences, and publications would facilitate these professional ties as well as the positive role of archives in art education theory, research, and practice. Such affiliation should breed increased use of archival holdings, an increased constituency of users, and increased advocacy for the value of archives in art education.

Implications

Focusing upon the recommendation of a network of archives in art education, several implications for this effort may be drawn from the world of archival theory and practice. The first implication relates to the nature, capabilities, and make-up of an archivist. After all, an obvious question might be forwarded: who is going to organize an art education archival effort?

If art education is to have an archival network, then, it would certainly seem that it needs an archivist or at least access to someone or some group with this area of expertise. This accumulated expertise would demand dimensions of knowledge about art education, and in particular its history; it would demand some workable knowledge of electronic technology, and, it would demand a functionary knowlege of archival administration. Expertise of the first two dimensions should be easily located within the ranks of art education; however, the third-dimension presents a real problem.

Who in the field of art education is familiar with the cataloging and filing practices, descriptive methods, and other practical essentials of archival work? More than likely, few art educators possess these abilities. Therefore, either someone (or some group of people) needs to educate himself or herself in archival theory, practice and procedure, or, some assistance must be sought from practicing archivists as to how they do their job. Since contacts between archivists and art educators already exist in higher education, it would appear this source would be the best place to turn for help.

Future archival efforts in art education will have to address some of the concerns and problems associated with archival work in general. There will have to be a concerted effort to generate archival material. Viewed in another way, this archival effort must actively seek the procurement of historically significant materials and records. Hopefully, as more art educators are made aware of an archival effort and its benefit, relevant documents will present themselves for posterity's keeping as people contribute to the effort. Any archival effort of any true importance must result in a proper organization of repositories. What system of classification should be used for documentation and organization remains secondary to the goal of an organizational scheme which ensures user friendliness, for there appears to be a direct correlation between ease of use and use itself.

Archival efforts in art education should be cognizant of the two main archival traditions and should correspondingly devote attention to the collection and preservation of records of business and organization as well as historical manuscripts and other historical items of significance. In the first case, the quasi-legal and administrative concerns of art educators are met, and in the second the concerns of scholars and historians are met. The essential integrity of original source information for those using the repository would be maintained.

More than likely, it would be art education historical researchers who would benefit most from an art education archival effort. However, there is no reason at all that others with other interests would not equally benefit. Watching a videotape of Natalie Robinson Cole teach sixth graders, reading a translation of a Max Verworn speech, or listening to Viktor Lowenfeld talk about working with children with special needs are just a few of the examples of materials which have direct bearing on today's teaching practices. Likewise, a film documentary of the 1965 Penn State Conference on research and curriculum development has tremendous potential for influencing contemporary art education theory, program development, and research.

An effort at archival development has as its ultimate goal the preservation of material for future use. Certainly, an archival movement in art education must not lose sight of this purpose. Elements of art education's past which were not recorded, have been destroyed, or have simply been lost due to neglect should stand as an ultimate lesson in archival futility and a need to take action toward preservation. Think of how exciting it would be to actually hear Arthur Wesley Dow's recorded voice explain how he developed his scheme of visual fundamentals or Walter Smith's own words describe his efforts to organize an art education program. Perhaps, future archives will contain items of similar significance taking place today for use by tomorrow's art educators.

Conclusion

While art education currently has little archival tradition to preserve its documented history and the integrity of its past, it does have access to a tradition of some substance if attention is directed toward the archival profession in general. Also, art education has the benefit of some preliminary work by a small group of interested people—primarily those interested in researching the fields' past. Perhaps these two influences will be sufficient to initiate true interest in, and broad movement toward, the establishment of an art education archival effort. Hopefully so, for the present and future are ultimately intertwined with the past. This is true in life; it is true in general education, and it is certainly true in art education.

True professional self-identification occurs in several ways, depending upon the profession and the professional. One sure way for art education to develop its self-identity to its fullest extent is to be in tune with its past through authentic records and items of antiquity protected through archives. There is a spirit which exudes from an original item; there is a voice from the past speaking which simultaneously challenges and encourages. Its says: "you *are* an art educator, and you have been entrusted to will the profession forward to the next generation." Archives in art education would make this conversation with the past easier and would ensure a legacy of integrity for future practitioners.

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Oral History: Recording Teaching Folklore and Folkways

What is Oral History?

Oral history is the recording of primary source information by recording spoken words in the form of reminiscences by a narrator with first hand knowledge. The interviewer usually preplans the questions, audio or videotapes the narrator, transcribes the words, and edits the final reports (See footnote 1). The purpose is to preserve a cultural heritage, much of which does not appear in history books but adds a personal dimension to our so-called objective history. Oral history is also known as "grass-roots history" or the history of ordinary people.

How does research in oral history differ from research into past history? Besides the obvious factor of interviewing live people instead of reading their memoirs or unpublished letters, the difference is only a matter of stance and intent. The oral historian may write from a participant and/or observer view. The oral history intent may be an apologia, a pleading, or an attempt to collect the whole and reflect on it later. What is done with the research determines its significance.

Why do Oral History?

Oral history is a good way to introduce historical inquiry in a non-traditional and non-threatening way. The process is one of direct involvement in investigating the past usually through local informants. Students can sharpen their communication and intellectual skills in collecting, interpreting, and presenting information; enhance their appreciation and sensitivity toward people of another community sub-culture; and their results can often provide for the perpetuation of an ethnic heritage. Such involvement bridges the gap between school and community and among different generations. Oral history projects can be used by school teachers to motivate "underachieving" students as well. The intent of this article is to show how procedures can be adjusted to fit the different needs of scholars as well as students.

What is the Origin of Oral History?

Oral history is an ancient method of storytelling. Originally, most of our history was oral, such as the Bible, and then put into writing. Herodotus, the father of history according to Cicero, used oral interviews for his account of the Persian Wars in the fifth century B.C. The method evolved by necessity—to preserve the oral records.

The father of contemporary oral history is Allan Nevins, a biographer, historian, and journalist. He became famous through his popularization of history for the masses in the magazine *American Heritage*. Nevins exemplifies the qualities of a good interviewer: obvious sympathy, friendliness and tact, as well as courage, hard work and preparation, a breadth of interests, integrity, and absence of sarcasm. As the director of the first oral history project at Columbia University, Nevins (1966) was the first to establish some systematic attempts to gather a fuller record of Americans.

Hoopes (1979) warns that oral history is useless without a specific historical problem, background research, and a means of preserving the interviews. Two famous oral histories

are Terkel's (1970) *Hard Times* and Wigginton's (1972) *Foxfire Book*. Both books, however, have been criticized because of their lack of establishing significant socio/cultural and historical contexts (Hoopes, 1979).

Not everything that is taped is oral history. Certainly the Watergate tapes are not oral history, even if they were taped. The interviewees need to know that they are being taped and are willing to do so. They also must have some knowledge of the subject, and the tapes ought to be accessible to others.

What is Revisionism?

In the nineteenth century, the need for revisions in history became apparent. The most extreme revisionists, basing their theory on Marxism, studied the exploitations of capitalism and schooling and the evils of the bureaucratic system. This ideological examination raised many issues and questions; such as, what and who should be studied and how. Whereas earlier historians focused on the rich and the royal (from the top-down), the revisionists began to explore the lives and ideas of ordinary people (from the bottom-up). This grass roots approach continues through interviewing, participant observation, ethnography, and other social gathering techniques. In this way, researchers compare "popular behavioral patterns with the opinions and policies of educational leaders" (Kaestle, 1988). Oral historians now study folk groups of all sorts in order to value them for their own distinctness. History must be looked at as a changing, flexible, cultural form—not a static entity.

What are the Three Stages of Oral History?

Oral history as a qualitative study involves three stages: data collection, content analysis, and comparative analysis.

Data Collection: An oral historian may collect data through questionnaires, telephone interviews, and audio or videotapes in any combination. Similar to regular historians, oral historians also collect and examine other forms of data, such as letters, interviews, and government records. The oral records, however, are the primary focus of attention and they may be stored for future study. The Art Department at Miami University, for example, has a data bank of questionnaires of prominent art educators, tape recorded interviews, and videotapes of famous art educators such as Natalie Cole (Morris, 1992). Such an informative resource is rich material for research or even reinterpretation.

Content Analysis: Oral history uses content analysis as its systematic procedure of investigation. Content analysis is still a matter of scanning a document line by line, guided by predefined concepts, borrowed from an expert. Some concepts, that have no scientific name however, may evolve from the oral record and we refer to them in a metaphoric way. An example is teaching "off-the-cuff" or motivating students "under-the-breath."

Comparative Analysis: Whereas content analysis is an internal mode of search throughout the primary document, such as an oral transcript, comparative analysis is a linking of the findings of several interviews of one person, different people, or with past personalities. This can be accomplished by charting categories of similarities and differences in the beginning and later by adding other conceptual categories.

What is Interpretation?

Interpretation is a process of understanding the meaning of an event or a string of events, which constitute a life history. Oral history is the recording of information in the form of reminiscences by a narrator with first hand knowledge. The narrator is the first interpreter. The oral historian, who interprets the hidden evidence in the interviews, pieces together a plausible explanation, a second interpretation. The scientific procedure is still one of conjecture, support, and refutation (Popper, 1968). Kaestle (1988) reminds us that history is always an art form that involves generalizations. He states, "Generalization remains an act of creative interpretation, involving an historian's values, interests, and training" (Kaestle, 1988, p. 61).

How to Do Oral History?

Preplanning: Obviously, you need to obtain permission for the interview by letter and to establish a date and time length. Questions need to be preplanned and ordered, chronologically or thematically. Send a copy of your questions to the interviewee in advance, so he/she can reflect on the ideas which you are seeking. When trying to interview someone who does not read English or is under-educated, an intermediary is necessary. There may be other circumstances where a go-between or intermediary is important. For example, as a new professor in Arizona, when I tried to find a Native American teacher to study, I had Arizona State University's Division of Indian Education, write a letter of introduction or intent for me to the various reservation schools. Later, the State Supervisor of Art acted as my mediator in approaching a potential teacher. I followed her initial contact with a personal letter, a phone call, and a sample pre-questionnaire.

Practice interviewing: Practice the interview with a fellow student or friend. Novice interviewers usually report feeling uncomfortable on their first interview and do better the next time. They feel unsure of themselves as well as the information they are seeking. Again, preplanning is necessary and new insights will evolve in time.

Schedule a comfortable interview place: The place and time of interview must be negotiated for the informant's comfort. Most people prefer to be interviewed in their homes or a neutral place, where few distractions exist. Confirm the interview the day before, in case the informant should forget. Be flexible and ready for a change of plans. Conceptions of time range in different cultural contexts. Robert Coles (1990) writes about his six month ordeal in Hopi schools trying to interview children about their spiritual lives. Finally, one classroom teacher informed him that he was wasting his time in school. The home is the appropriate place to discuss religious matters. Even after regular visits to the homes of the children, Coles relates how he had to wait sometimes for three hours for the children to speak about spiritual things. In other words, when the time was ripe for inspiration.

Check background information: At times, preliminary research on the history and/or socio/economic status of the town or tribe is necessary to have a pre-understanding of the context. A history or art history book may give you background information. If you are interviewing a local source, contact a local history society, write to the state department of commerce for a community profile, and/or check the phone book for state government agencies. Background research prepares you to ask questions about how the historical context may relate to the interviewee's experience.

Phase I: How to Conduct the Oral Interview?

Equipment: Bring recording equipment to the interview. Use high-quality cassette tapes because some brands are too thin and will break. A built-in microphone will pick up too much recorder and local noise. If you are recording a class or a group oral history in a room with a high ceiling, an echo will record as well as extraneous noise. Use a portable mike or set up several mikes in front of speakers. Take notes, in case the recorder fails.

Legal Permission: Devise a release form, which states the conditions under which a tape-recorded interview is made, how it is to be used and stored, and a section of special restrictions (Hoopes, 1979). Have the interviewee sign and date it. If a tape recording of students is to be made, obtain signed permission from a school official. Students and their parents are free to participate, to give permission, and/or to change their minds and withdraw from the study. Copies of your tapes, transcripts, and reports should always be given to the interviewees.

Record keeping: Label clearly each tape with the name of the interviewee, date, tape number, and side number. Keep a data sheet to record the context of the interview, which should include date, place, length, narrator, address, phone number, length of acquaintance, and occasion of interview. Include an overview of interview data: subjects covered in order, the correct spelling of names and places, and time chart.

Sample Questions and Practice: Generate a list of sample open-ended and probing interview questions as a guide. Practice interviewing a peer or friend to check the understanding of your questions. Include an introduction statement to identify each tape, "This is an oral history with _____, conducted by _____, on _____, at _____. The subject of this interview is _____.

Another possibility is to practice interviewing in teams. While one person is questioning, the other can manage the tapes. Start with simpler and non-threatening questions first and save the controversial ones for last. Be flexible and patient, when someone is diverting from the topic, do not too obviously interrupt, but restate questions to try to keep the interviewee on the topic.

Body Language and Orchestrating the Interview: Converse in a normal dialogue while listening. Try to be natural and make the informant comfortable. Use signs of affirmation, such as nodding, eye contact when culturally accepted, and occasional appropriate comments. When I was interviewing Navajo children, for example, I often knelt down beside them to put myself at their level and to exchange informal comments before seeking other information. Navajo children do not use eye contact because they are taught to look down when addressed by an adult, as a sign of respect for authority.

Start with the main purpose of the interview. Ask for background or biographical information, seek occasional clarifications, formulate new questions, and redirect the dialogue if it should wander off track. Try to be a good listener and be attentive to unexpected detail.

Avoid long and loaded questions, such as "Thomas Munro was a wonderful person, wasn't he?" Informants don't like being negative or being lead. Sometimes a defensive informant may ask a rhetorical question to put you in your place. On the Navajo reservation, for

instance, I asked an Anglo art teacher, if he was a laissez-faire teacher. He defended himself, "Don't you think that a student should be helped when he/she needs it?" I therefore redirected my question, "Do you perceive the main function of your teaching to be individual appraisal?"

Difficult Moments: On the other hand, don't even try to imitate the person's language, such as street people or teenage gang members. They will resent a note of phoniness. Do not refute, educate, or correct the informant's ideas, even if you disagree. At times, an informant may request your opinion or ask for your assistance in an answer. Even though the ethics of interviewing require you to be neutral, the "informant may demand equality and plead for you to join in the search for meaning" (Hoopes, 1979, p. 101). Be honest and when contradicting, always state that you respect his/her differing opinion, with such comments as "That's interesting (and why)" or "Teachers need to hear about the realities of survival."

Eliciting a Response: At times, use an art object or photograph to initiate a conversation or to redirect an interview. Collier (1967) gave a battery of photographs, selected from a film which he made on Navajo life, to Navajo males in order to elicitate their descriptions of the settings and relevant people in their community. Sometimes, as an example, I would question Navajo children about which artwork hanging on the wall was their favorite and why. At other times, I brought in photos of them making art and asked, "How did you make this? Teach me." At other times, I inquired about what they pictured and how it was successful (Stokrocki, in press).

Ask probing questions, which may enable you and the informant to mutually cooperate in exploring the past or an issue. An example might be, "How do you feel about being the only certified female art teacher on the reservation?" Respect the occasional silence of an informant, who may be searching his/her recollections of the past. Note-taking also fills in nervous gaps. The informant should find pleasure in teaching you and in your focused attention on him/her. Tell the person that you are enjoying the exchange and ask for future recommendations. Summarize, restate his/her position, and ask about your interpretation of it.

After the interview: Send a thank you note, a copy of the transcripts, and a summary to the informant for editing and clarification. He/she is entitled to make change. The transcript should have a question-answer format. Include your own thoughts and feelings as well and extra questions. I always send copies of children's photos to the school. Later, critique your interaction and questions and include this in your final report.

Phase II: How do I Write the Report?

State the problem and the main purpose of the interview. This statement can be as simple as this example, "Not much is known about the teaching of Thomas Munro." Include background or biographic material. Tell how you first met the informant and your first impressions. Include the interview question at the beginning of each paragraph. Add any probing questions which you asked to clarify answers.

Writing the report itself is a process of selection and interpretation. Hoopes (1979) suggests that you interrelate your internal and external evidence. Your portrayal will not contain the absolute truth, but a probable truth.

Check the internal evidence in an oral history memoir for consistency and logic. In dealing with motives and feelings, consistency is not important because opposing emotions are normal over time. Consider this case of the missing private papers of Thomas Munro, the famous Curator of Education at the Cleveland Museum of Art. For nearly ten years when I asked various people at the museum about the location of these documents, no one seemed to know. Steven Dobbs, Editor of *Art Education* at the time, asked me to interview Sherman Lee, the Director of the Cleveland Museum of Art and former student of Munro. Dr. Lee was cordial, respectful, and evasive about his memories of Munro (Stokrocki, 1982). The interview seemed consistently cool and logical; but the fact that Munro's personal papers were purloined was implausible—rare or unlikely to happen. The famous, in this case, Sherman Lee, are so experienced in objective facts, that they deliberately or unknowingly leave out private and negative facts. Years later, I discovered that some animosity existed between these two famous personages.

Include a section on external evidence or background information to relate the interview to its historical context. In researching the teaching of Thomas Munro, I included information from his resume about his family, education, publications, and correspondence in order to reconstruct the decades in which he lived. Written records, if available, provide the background and should be compared with new evidence.

If representativeness is a goal, try interviewing those who were influenced by your informant, such as students from different generations. Five years later, I started to interview some of Munro's other students: a former interior decorator, an art supervisor, and the slide librarian/historian of graphic arts at the Museum. These students had different opinions, some negative, about their teacher, but all testified to his brilliant and inspiring ideas. A history of three decades of teaching style differences unfolded (Stokrocki, 1992).

Comparing Oral Histories: One way to start to write the comparative report is to make a chart with category headings. For example, one of my students interviewed two Navajo-American artists in order to examine their developmental influences. She discovered more differences and charted them by using the categories: age, heritage, schooling, art class experience, artists in the family, makes own art, political views in own art, and teaching goals (See Figure 1). Some of her best ideas emerged as she wrote (Also suggested by Hoopes, 1979). One similarity that she noted was that both artists listened intently before answering—making sure to understand the questions correctly. This behavior is characteristic of Navajo children who observe and listen carefully before acting.

Fig. 1 A Comparison of Two Navajo-American Artists

NAME	AGE	HERITAGE	SCHOOLING/ DEGREES	ART CLASSES	ARTISTS IN FAMILY	CURR. MAKES OWN ART	POLIT. VIEWS IN OWN ART	TEACHING/ GOALS
BIANNE CASTILLO	30	Navajo	Boarding, K-12 B.A. Photography B.F.A. Art Educ.	K through 2, photog. in H.S., art ed in college	Not really. One brother somewhat artistic.	No, but wants to get back into photography.	Somewhat.	Teaching 2 years, K - 2. Hopes for own art room.
CLAY FIELDS	24	1/2 Navajo 1/2 Anglo	Public, K-12 Working on B.F.A. in Art Education	3rd through H.S., art ed in college	Yes. Cousins, aunts. Mother very supp. of arts	Yes. Drawing, painting. Sells work.	Yes. Heavily	Not yet teaching. Would like to teach H.S. and on Navajo Reserv.

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How do I Evaluate my Content and Performance?

Consider such questions when you review your transcript and report:

1. Are your questions too narrow or are they open-ended? What prompting questions did you use? Did you ask for clarification a second time?
2. How sound is the evidence presented? Are several sources in agreement? or disagreement? Why? Does the testimony seem contrary and out-of-place, and if so, why? Are the facts credible? Does the story make sense?
3. Is the interview a thorough one? Does it cover all possible themes? Are all topics probed in detail, extended, appreciated? Are there gaps in the record, are they reported, and why not? What was omitted from the interview and why? Is the interview logical in retrieving facts and conclusions? If not, what type of logic is used? Are the emotional opinions noted as such?
4. Is the information pertinent, superfluous, or redundant? How is the interview unique? Does the interview challenge previously known facts? Is the interview vivid—rich in detail and description and affective response? (Derived from Hoopes, 1979, p. 102)

What are Some Problems of Doing Oral History?

Gender, Academic Level, Cultural, Class, Age, and Ethnic Differences: Review your records and/or have another respected person check them for gender, academic level, class, or culture biases. A female graduate student, for example, reported that she was able to obtain more psychological information from a female informant involving her (informant's) father's influence. In comparison, the graduate student's male professor, who conducted an interview of the same person, obtained only objective information. This insight suggests difference in interviewing styles as well.

In other cultures, such as Native American traditions, students are conditioned to respect authority and often fall silent when questioned by a teacher. They are taught not to draw attention to oneself and compete in school. Bataille and Sands (1984) noted the modesty and reserve of American Indian women, when interviewing them. The interviewers also noted differences in male and female styles of reporting. Males are often crisis-oriented, focus on heroic deeds, and prefer a dramatic style, while women concentrate on "domestic details, family difficulties, close friends, and especially people who influenced them" (p. 8). Female stories are more concerned with daily activities and rituals, which may appear trivial and repetitive to the male reader.

Academic differences seem to affect interviews. Students who interview fellow students seem more positive about their interviews because the dialogue seems to flow along similar interests, such as teachers, art styles, and even common acquaintances. Keane (1992) even reported that when her Navajo informant discussed his artwork with her, he seemed to be asking for her opinion of it.

Class and culture differences can influence an interview. The poor have been over-interviewed and the rich are often inaccessible. In the past, many Navajo informants were paid for their stories (Worth & Adair, 1972). Students and scholars are often unable to afford this, but exchanges can be made, such as an appropriate gift, photographs of the person, and, of course, copies of the interview. Again, stress the teaching role of the inter-

viewer. In a recent interview, a Navajo art teacher told me that he was not used to being interviewed nor studied. Even being photographed made him feel uneasy; however, he was convinced that this was necessary to teach the Anglos about Navajo ways. My several small interviews, necessary in developing rapport in this case, were advantageous in building trust and an (ethnographic) oral history profile. An informant, thus, is likely to communicate more easily to an outsider who assumes the position of a student. Finally, the informant's right to privacy must be insured, unless permission is granted to reveal his/her identity. Some people even fear being taped, and notes must therefore be written.

Reminiscences with the elderly: Usually interviews run smoothly and negative problems are unreported. Since people are living longer, however, the rich storehouse of stories from our retired art educators are important sources of art education information. Anthropologists, as well as gerontologists, have developed specialized interview formats for research, since most oral histories are done of the elderly. Such life review can be divided into three directions: informative, evaluative, and obsessive (Lo Gerfo, 1984). At any time, an interview can sway into one of these three directions. The most common and less problematic form of interview with older people is informative reminiscing. Its aim is to review factual material, but also to give tribute to longevity and memory. A videotape of Natalie Cole demonstrating her teaching method with a group of young children at Miami University is a tribute to her "free expression" teaching style of the 1940s (Jerry Morris, 1992).

A second interview type is evaluative reminiscence or life review, often initiated by the interviewee as an attempt to understand his/her accomplishments and failures. At times, the interviewee may also suggest recommendations. The confidant needs to help a reviewer through difficult painful moments of his/her career. The interview becomes deeply meditative and such life review consists of landmarks or steppingstones. The value of this approach is that the results and alternatives are evaluated and explored. At times, emotional reactions to a past event are extremely important to record.

The most worrisome type of interview is the obsessive, which can occur when a person is overwhelmed with guilt about his/her past and concentrates on a problematic experience. Most of art education history contains successful stories and unsuccessful accounts have been avoided.

Ethnic Oral History: The oral historian is not a mere interviewer, but a reconstructor of historical reality. In writing an oral history, two world views may parallel or clash. At times, people from a different culture do not understand the grand idea of history. Okihiro (1984), for instance, related his discoveries when he interviewed the people of Botswana, Africa about their national history in an open-ended way. He found that the respondents regarded history in a smaller sense, as the history of their tribe or lineage. So a formalized list of questions would inhibit natural communication. When anthropologists paid the Bushmen (San) of Southern Africa, they usually responded with information that the anthropologists wanted to hear, in exchange for gifts. Participant observation, however, is a way to solve this problem; thus, to understand the people and their history, one must live amongst them (Lewis, 1961). The resulting document is a conversational narrative: 1) the internal interview or the linguistic record, 2) the external relationship of the interviewer and the interviewee, and 3) the relationship of the interviewer with the community, which is the molder of his/her historical understanding (Okihiro, p. 204).

What is the Future of Oral History?

In his article on "Approaches to Historical Writing in Art Education: Their Limits and Potentialities," Soucy (1985) bemoaned the fact that actual classroom situations have rarely found their way into art education histories. He argued for "histories where the reader can figuratively get in the classroom and "smell the chalk dust" (p. 15). He mentions Congdon's (1985) studies of "Women Folk Artists as Educators" based on interviews or oral history. Studies of what folk teachers say as well as their actions, are needed, for all teachers are folk teachers of a sort. Record the stories of everyday art teachers and their teaching folkways for future use. This type of comparison of oral histories is called in-depth interviewing. Seidman's (1991) book *Interviewing as Qualitative Research* offers a practical guide on how to organize data, pick interviewees, and conduct a series of interviews.

The Ethnographic Interview: Oral histories of art educators of different ethnic backgrounds, those who teach in unusual contexts or marginal populations, are important in developing tolerance, understanding, and solutions to problems. The ethnographic interview is quite similar to the historical interview although the information sought may be different. The ethnographer is more interested in the cultural structures, patterns, and deep meanings of a group, as discovered in an individual's world view, rather than an interest in historical information alone. The informant is a culture-bearer not only a history-bearer. Whereas the historian may lack information on the community and culture of the informant, the ethnographer provides this information by observing how the informant acts with other members within the group. The interview-observer becomes a participant in the observed world of the informant. At times, the observer and observed interrogate each other as in a dialogue. The ethnographer's investigative position and knowledge may be broader than the historian's because he/she is spending more time with the informant. Thus the biographer-ethnographer looks for how people are both products and makers of the social system of which they are a part.

Mintz (1984), an anthropologist, argues that the ethnographer is in a position to "address the issue of how the informant and the fieldworker were interacting, why they were drawn together, what developing concerns for (or against) each other influenced the rhythm and nature of the enterprise" (p. 310). Thus the ethnographer tries to define his/her place in the relationship between informant and reader and the informant's position in the culture. The ethnographic experience becomes a part of the life interview and may tell much more about a person than their narrative.

What Can We Conclude From These Suggestions?

The tradition of oral history predates recorded or scientific, written history. The possibilities of oral history are vast and interweave with other forms of research ranging from the ethnographic, visual sociological, to the gerontological and other life-long learning modes. With sensitivity to the potential problems and a cooperative stance between the oral historian and informant, the potential is great. Finally, a comparison of oral histories and a re-interpretation of them could lead to different stories. Start the oral interviews now because there are no communications with the dead.

Note

1. In some instances, as in folk music and history, or where the spoken dialect is of paramount importance, the recording is the final document.

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History of Art Education Associations

Historical Research: Professional Associations,

A Personal Statement

After having conducted experimental research, normative surveys, and historical research, I have found that compiling the history of professional organizations to be perhaps the most challenging because of a lack of records; and . . . there seems to be little interest, for the most part, in the past of our art education associations, a fact bourne out by a recent survey by Jerry W. Morris and myself. We attempted to develop an archival clearinghouse of art education historical documents (1992) by requesting art educators to list their historical materials they would be willing to share which we hoped to compile and publish for use by those interested in the history of art education. Among those 1650 requests which were sent out, were those to the presidents of all state/province art education associations. Of the twenty-four replying* (note on p. 34), only four state associations had a historian/archivist—Kansas, Kentucky, Michigan, and Ohio. However, as a result of conducting this survey request, several state associations have appointed historians, so we are told.

Developing a History—State Level

Developing the history of a state association is perhaps exemplified by my own experience. In 1983, I was asked to be historian of the Ohio Art Education Association, probably because I had just formally retired and the assumption was that I knew a great deal about the past development of the Association, having been a member for many years. Although the OAEA had had historians since 1963, I found the past records were stored in several cardboard boxes in the basement of the State Teachers Retirement System Building in Columbus, where the OAEA Board of Directors meets three or four times a year. As historian, I became a member of the board and therefore would be in Columbus to work on the archives when the Board met. Since I live in Cincinnati, the only time I was in Columbus was when the Board met so my time to work on the archives was very limited.

Fortunately, there was a large filing cabinet in which the boxes of materials were placed, some boxes being on top of it. I discovered that one of the former historians had gone through all of the boxes and made a meticulous list of the contents in each box. However, there seemed to be no attempt to organize the records by headings/subjects that I could discover. The boxes seemed to contain a mish-mash of items, probably just as members had turned them in. In addition to having these piles of boxes, I was given more items by various OAEA members which they felt should be in the archives. Not being a librarian and feeling somewhat overwhelmed, at first I didn't know what to do with all of these materials. However, after going through all of the lists of items and seeing the new materials given to me, I began to see that an organization was possible. So, I developed a list of headings under which I could file the contents of the boxes and anything that members handed to me, thus making all materials easy to locate in the files. The following is the list of categories which has been growing and changing as Association activities have changed and demanded additional headings:

OAEA Constitutions, 1938—present
OAEA Officers, 1938—present
OAEA Membership, 1948—present
OAEA Nine Regionals (publications), 1963—present
Divisions, 1979—present
Annual Conferences, 1948—present (program materials)
Leadership/Spring Symposium, 1966—present
OAEA Journal, 1963—present
OAEA Newsletter-Artline, 1976—present
Secretary Reports, 1948—present
Treasurer Reports, 1953—presents
Youth Art Month, 1969—present
OAEA Young People's Art Exhibition, 1981—present
Ohio Governor's Youth Art Exhibition
Historian Papers, 1963—present
NAEA Papers
OAEA Special Projects
- Art Education State Curriculum Guide, 1963
- State Supervisor of Art Pursuit, 1961-66
- Ohio Elementary School Standards for Art, 1968
- Ohio/Michigan Joint Conference, 1971-73
- Art Impact Program, 1971
- Art Certification in Ohio, 1970-71
- Position Paper on Art Teacher Aids, 1973
- Action for the Arts in Ohio Schools, 1974
- OAEA Tours Exploration, 1974
- Curriculum Proposal—Afro-American Tradition in the Decorative Arts, Cleveland Museum, 1980
- Legislative Support Campaign, Achieving Our Goals, 1989-90
- OAEA Scholarship, 1990
- OAEA Brochure/OAAE Brochure, 1990

Awards: Ohio Art Educator of the Year, 1978—present
- Outstanding Art Teachers, Ohio's Nine Regions, 1980—present
- Service Awards, 1983—present

Date indicates time-span of particular items in the archives.

I believe the general headings are somewhat typical of aspects of most state associations. After sorting all materials according to these headings, I filed them chronologically in the cabinet, using a folder for each year when possible.

I then wrote an article for the *OAEA Newsletter* (1984), in which I listed all the headings requesting that any items pertaining to these areas be given to our archives. I also noted missing items in particular categories that were needed to complete our files.

After five years of developing the archives and adding a second and then a third four-drawer filing cabinet, I felt that all the OAEA members should be made aware of the contents of the archives, letting them see how the various aspects of the Association had developed, letting them see our roots, our history; letting them see the names of the many

dedicated members in so many different areas of the work of the Association who had toiled so hard to make our professional art education association what it is today. Unfortunately, many young people in the field believe our professional associations have always existed as they are at the present time. I, then became guest editor of an issue of the *OAEA Journal* (1989) that all members receive and which was dedicated to the history of the Ohio Art Education Association. It took over a year to write and compile the lists. During this process, I discovered the importance of secretarial reports and periodical publications, especially of the newsletter type wherein the editor is attempting to keep the membership informed of the work of the Association.

After the *Journal* came out in the spring of 1989, I was asked to speak on the history of the OAEA at the annual fall convention which indicated that the issue had developed some interest in the history and an appreciation of our professional association, making all the effort worthwhile.

By 1995, so much had happened in the Association and the field since the 1989 historical review issue that I felt the OAEA membership should be made aware via an historical update. In addition, the new young members who had joined the Association since 1989 needed to know about the professional happenings not only in the last six years but also a brief review of the entire history of the OAEA. Therefore, all the archival listings were included and up-dated. I, again, spent a great deal of time and effort on this historical issue of the *OAEA Journal* which became a double issue with more than 90 pages at an estimated cost of $11,000. The Table of Contents which follows will indicate something of the scope of the publication.

OAEA History: Archival Up-Date

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    OAEA Service Awards to Our Friends
    OAEA Scholarship Award
XVII. OAEA Distinguished Fellows
XVIII. Ohio Art Educators on the National/International Scene
    Officers/Editors Ð Organization Newsletters
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Compilations... Editor

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NAEA Council—Regional Representatives
NAEA Council—Members-at-Large
NAEA Council—"The Ship" Member
NAEA Council—Policy and Research Chair
NAEA Executive Directors
NAEA Board of Directors, 1971
Regional NAEA Vice-Presidents
Division Directors
Regional Divisional Directors: Eastern, Pacific, Southeastern, Western
Delegates (States) Assembly Presidents/Coordinators
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3.Our Finances
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National Visual Arts Standards: Goals 2000
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NAEA Research Commission: Visual Arts Research Agenda
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Our 35th Anniversary: A Notation of Our Accomplishments
4.NAEA Membership
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Caucus on Social Theory and Art Education
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Committee on Multi-Ethnic Concerns (Chapter 7)
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National Student Affiliate (Chapter 3)
Overseas Art Education Association
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5.NAEA National Conventions
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Convention Chair(s)—Local Coordinator(s)—Members Registered
6.NAEA Publications
Periodical Publications
Art Education—Editors
Art Teacher—Editor

Studies in Art Education—Editors
NAEA News—Editors
Issues in Art Education—Editor
Translations—Editors
NAEA Published Writings
NAEA Yearbooks
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NAEA Distinguished Service Award (Within the Profession)
Viktor Lowenfeld Memorial Award
Marion Quin Dix Leadership Award
Manuel Barkan Memorial Award
Studies in Art Education Lecture Award
Commerical Exhibits Display (booth design) Award
Crayon, Water Color, and Craft Institute Grand Youth Art Month/Claire Flanagin Memorial Award
National Division Art Educator of the Year Awards
Elementary, Secondary, Higher Education, Supervision and Administration, Museum
National Division Art Educator of the Year Awards
National Elementary Art Teacher
National Secondary Art Teacher
National Higher Education Art Educator
National Supervision and Administration Art Educator
National Museum Art Educator
Regional Awards
Eastern Regional Art Educator of the Year
Pacific Regional Art Educator of the Year
Southeastern Regional Art Educator of the Year
Western Regional Art Educator of the Year
Eastern Region Awards
Elementary
Secondary
Higher Education
Museum Education
Pacific Region Awards
Elementary
Secondary
Higher Education
Museum Education
Southeastern Region Awards

Elementary
Secondary
Higher Education
Museum Education
Western Region Awards
Elementary
Secondary
Higher Education
Museum Education
State Newsletter Award
Student Chapter Sponsor Award of Excellence (University)
National Honor Society Sponsor Award (High School)
National Junior Honor Society Sponsor Award (Junior High School)
Secondary Student Art Achievement Award
Higher Education Student Art Achievement Award
Program Standards Award
Charles M. Robertson Memorial Scholarship
The "Ship"/William H. Milliken Jr. Scholarship

Appendix
International Society for Education Through Art
College Art Association: Outgrowth of the Western Drawing and Manual Training Association

Developing a History—National Level

Unfortunately, the National Art Education Association has no designated historian or archivist. . . and therefore no complete and up-dated archives in a central place to peruse and no person to contact. Such NAEA Archives as do exist are held in the Pattee Library of Pennsylvania State University. Fortunately, some members — R.J. Saunders, F. Logan, F. M. Wygant, F.B. Belshe, A.D. Efland, S. M. Shoaff, R. Jacobs, C. Bennett, and others—have written about the history of art education and included some aspects of the professional associations at the national level. However, if one wishes to work from original records, there are problems. I understand that all records of the regional art education associations which joined together with the NEA Art Department to create the NAEA in 1947 were turned over to the NAEA when the regionals closed their offices around 1970. These records, along with NAEA records at the time, were stored at the Pennsylvania State University Library because of a lack of space at the national headquarters in Reston, Virginia. The NAEA materials at Pattee Library are catalogued in 23 boxes. The collections of most regional publications are incomplete and nothing new has been added since the materials were placed there. However, NAEA Executive Director, Thomas A. Hatfield, has developed a complete bound collection of the NAEA periodical publications—*NAEA News, Art Education*, and *Studies*— at the national headquarters. Some papers/reports from the various Executive Directors who preceded Dr. Hatfield are also at the headquarters but were not catalogued when I was there in October, 1992.

My involvement with developing a history of the NAEA came about as a result of being asked in 1990, along with Jessie Lovano-Kerr at the Kansas City Convention, to be co-chair of two Fellows Forums concerned with the history of NAEA to be presented at the Atlanta

Convention in 1992. Dr. Lovano-Kerr and I selected seven aspects for consideration and invited persons who were eminently well-qualified to write and speak on these topics. The areas and authors selected were: (1) the four regionals and the NEA Department of Art merger to form the NAEA in 1947 by the writer, (2) the development of the NAEA Constitution by Ivan E. Johnson, a former NAEA President who had maintained a collection of the constitutions and constitutional changes, (3) growth of the NAEA by Charles M. Dorn who experienced the growth of the NAEA as the second Executive Director and also served as NAEA President, (4) membership and affiliate groups by Charles A. Qualley who was NAEA President during the time many groups affiliated and membership grew to 15,0000, (5) NAEA annual conventions by Donald Jack Davis who has been very active in the Association and had many suggestions concerning the conventions, (6) philosophic ideas in the field by Maylou Kuhn whose life has touched many of the leaders in our field, (7) the changing role of minorities by Eugene Grigsby, Jr. who, himself, of a minority group, has been a leader in encouraging participation by minorities in the NAEA.

I selected the four regional associations and the NEA Department of Art that merged to form the NAEA to research because of my interest in history. This turned out to be quite a task when one considers when these were begun: Western Arts (1883), Eastern Arts (1899), Pacific Arts (1924), Southeastern Arts (1931), and the NEA Department of Art (1933) with the original Art section being formed in 1884 but which was subsumed by manual training and eventually vocational arts when it disappeared in 1919 to be resurrected in 1933. My goal, in addition to writing the story aspect of the associations, was to make a compilation of all the presidents, their home states, and the site of annual conventions for all of these professional art education organizations since they were founded. Nowhere could I find complete sets of their publications, and when I did find a journal or newsletter, often the information I wanted would not be in the writing. I understand that most of the other authors had similar difficulties.

After the papers were developed and presented by the authors at the 1991 Atlanta NAEA Convention, Dr. Lovano-Kerr felt that they should be published but, because of her busy schedule, she asked me to take on the responsibility of collecting, editing, and seeing the manuscript through to final publication. I reluctantly accepted. As I read the papers as they arrived, I felt that this was a marvelous opportunity to complement the content with compilations of data appropriate for the topic of each paper, which I was already trying to do in my chapter. The compilations, as I envisioned them, would be concerned with national officers, convention sites and dates, NAEA convention themes, membership, finances, honor societies (university, high school, and junior high school), the thirteen affiliate groups, periodical publications—editors, yearbooks and other important books. I also felt a chapter involving NAEA recognition awards should be added since this area has become very important in recent years.

The most difficult aspect of this undertaking has been the compilations** (note on p. 34). Although many people have helped, apparently records have not been kept or are incomplete. Publications such as newsletters, when available, are very helpful but frequently not all the activities of the association are reported, especially in the early issues. Secretarial reports seem not to exist. To try to find information, lists of needed items were published in the *NAEA Newsletter*. Foster Wygant discovered that early issues of *School Arts Magazine* and *Everyday Art* often had articles concerning the professional associations. These were all

perused several times by Foster and myself. I wrote many, many letters to persons recommended to me as having some bit of information. Ninety-one people have responded. Beverly Jeanne Davis, Rosemary Fleig, Donnamarie Gilbert, Cam Luccarelli, and Thomas A. Hatfield of the national headquarters of NAEA have been most helpful, especially when I visited the national office in Reston, by making all their records available to me. Carolyn Howlett, John Hicks and others sent me early issues of Western Arts Publications. Clayton Funk of Teachers College Library, Columbia University, found many early issues of Eastern Arts publications. Helen Fleming Stone was most helpful with Southeastern Arts. Donald Jack Davis sent out a list of missing data to all the NAEA Distinguished Fellows. Maryl DeJong, Ron MacGregor, Don Soucy, Eugene Grigsby, Carol Mauch, Clyde McGeary, Sandra Dilger, Terese Sarno, Gordon Plummer, Melissa Kahn, Lori Schramel, and Marilyn Zurmuehlen provided much information concerning the affiliates. Everyone has been most cooperative in helping amass the historical data that we now have as the above few examples of many indicate.

I submitted a chapter of the manuscript to the Professional Materials Committee of NAEA. Dr. Hatfield recommended that it be published. I assume that the NAEA will publish it when all the compilations are as complete as possible. Work on this manuscript was started after the NAEA Kansas City Convention in April of 1990 and has continued since that time without let up. I prefer not to have this manuscript in print until we have exhausted every possibility in finding the missing data.

In 1994 at the NAEA Baltimore Convention, President Mark Hansen and Executive Director Thomas Hatfield decided that this manuscript will be published in 1996 as an aspect of the 50th anniversary of the founding of the NAEA in 1947 and will be entitled The National Art Education Association, Our History—Celebrating 50 Years, 1947 —1997. As a result of this decision concerning the date of publication, all chapters were returned to the authors with a request that they be up-dated.

The moral of this experience, if there is a moral, is that we should maintain a record of our professional associations showing their growth and development so as to give art educators a feeling of pride in their professional field. And . . . to recognize and honor those who have given of their time and effort to develop a strong professional art education association.

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Notes

*Those replying: Arizona, British Columbia, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Michigan, Nebraska, New Jersey, New York, North Carolina, Ohio, Oklahoma, Ontario, Pennsylvania, Tennessee, Texas, West Virginia, and Wisconsin.

**(compilations in the NAEA history publication)

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Looking Back on More Than Twenty Years of Graduate Students' Historical Research

For those of us who love it, historical research always is both personal and professional. Because history is a way of tracing other ways things have been, it frees its' aficianados to envision, hope and indeed worry about other ways things might become. History makes the present feel more fluid. Change seems more possible. To me historical research also is inherently social and political not only in the content it studies, but especially because it gives a clarion call to its readers that we need to chart out our options and seize responsibilities in the present moment. That is why I believe the doing of historical research is particularly empowering for art educators.

Twenty two years ago in 1973 I became an employee of the State of Massachusetts under contract to teach courses in Art Education in Massachusetts College of Art. The college was founded initially as Massachusetts Normal Art School in 1873, a hundred years before. A hundred years after its founding, many had forgotten this college's initial mission; to prepare generations of art teachers and designers who would advance "art labor" and improve the state's place in the international marketplace in the sales of its productions of textiles, shoes, silver, and steam engines. In 1973, just as I was hired the college was beginning to celebrate its history in its perception and presentation of itself.

Now that I am no longer at the college, I can look back on my years there and I see that I came to the institution intrigued by its mission with the intention of helping the college discover more of its history. That idea was not just an intellectual exercise. It seemed important to me from the very start. If I were going to make a commitment to this college, I wanted to understand what it was, what it had been and what is strengths and weaknesses were likely to be for the time I would devote to it. I truly felt I needed this information. I expected I could learn that not so much from asking questions of my colleagues as by looking into the institution's own history. So I started to look for the treasures from the college's past still on the old library shelves. With each find I became engaged with reconstructing and understanding why a state in the United States which so meagerly supports the arts, did establish and continued through one century to support college-level public visual arts education. Now, twenty years later, I have written a book *Drawn to Art*, in which I placed the college's beginnings under the leadership of Walter Smith in the larger social history of nineteenth century New England. Now a school store sells Walter Smith tee-shirts and a dormitory is named Walter Smith Hall.

I see historical research as satisfying needs that everyone has, needs that are similar to understanding one's own family's past. In the twenty plus years that I had been teaching at the college, many graduate students now have taken my course; "The History of Goals and Methods of Art Education," which I originally designed to raise the students' and my own consciousness about the college. When that course was new, I was new to it. Over the years that I have taught this material, I have learned a lot more than I knew at the start. My conception of the course changed. In large part the changes were due to the graduate students' needs and interests as they were displayed before the whole class. Their needs shaped what I came to believe was important about studying our professional history. Their needs and interests are my subject here.

In teaching "The History of Goals and Methods," (See *Studies in Art Education*, "Doing Historical Research," Vol. 26, No. 2, 1985, for a description of this course) I started out each term asking the graduate students who were either artists seeking to become certified or experienced art teachers seeking a specialization, to look at their own pasts, their own families. What was their private family history in art? From these discussions and papers students came to respect their unique histories and came to expect that the work of this course was intended to be germane to and helpful to them, personally and professionally.

Quickly I moved the students on to a point where they were giving form to their own historical questions. I required that their questions pertain to a time in this country prior to the year of their birth and that its content must—in their eyes—be of consequence to their present professional lives. I asked them over and over: "What do you want to know?" Questions took form bit by bit. The content of their questions, the subject of this paper, emerged first in fragments. They did not know how much to trust me. Did I really mean their question should grow from their own need and if I did, how would they begin to know what they needed?

"Free association" in class discussion yielded a vast array of topic such as; what were the antecedents of our current engagement with computers, how has art education promoted or undermined women's artistic competence, who taught mechanical drawing, why was art in vocational training different than in a comprehensive high school, why there was so little art in a certain religious schools, how have schools in the past dealt with the cultural diversity of the American population, how has art education faced the fact that people look different.

The questions came from the students and they came to care deeply about those they choose to pursue. It is fortunate and necessary that they did care because the answering of their questions was to require time, months of digging for their answers. Students would have to sustain the energy and interest to find their material. Historical research is hard work. Answers are not usually found in one place, and not usually where you expect you will find them. Answers are not usually timed to appear when one wishes to find them. The only way I imagined they would have that persistance this work demanded was if they personally perceived they needed to find their own answers. Year after year within the duration of one semester, I became fascinated watching how students, once they settled on their questions, became possessive about them. They did become theirs. They did come to belong to them. This is evidence of what psychologists call "cognitive dissonance." What is elected and identified with one's own choice tends to be what the person will continue to prefer.

This paper presents the questions the graduate students perceived as important to them between 1973 and 1993. I will survey the topics they selected and actually worked on because they were useful and usable history for them. This discussion is based upon a publication I produced for the college in 1991 titled; *Cumulative Bibliography of Graduate Research Papers for The History of Goals and Methods in Art Education.* (available through the author). That bibliography surveyed the twenty years of papers I kept as an archive. Regrettably, in the first few years I kept few. In recent years I requested each class to give me all, and I make the published bibliography cumulative available to each writer and to new research students as a resource for their own continuing search.

Of course I am delighted with the scope and richness these papers represent. But to my mind, their relevance and interest to other art educators is because their questions are an index to the breezes that blew through the field over the past twenty years. Their questions show how art educators grew and thought about their work over the past twenty years. They show what women and men felt were exciting and important matters to them. Their topics are not necessarily the titles we see on the spines of books in bookshops. One could look at

art education books to gauge the past twenty years and see different themes. I think books are far less sensitive indicators of what has been engaging the minds of practicing artist-teachers than these papers are. Books get published when those who invest in publication judge a safe and sizable market exists. Books reveal the accepted judgement of authorities. Graduate research seems to me a much more inventive, sensitive grassroots gauge of art teachers' hopes, interests and worries as they engage in teaching in our local region.

I organized the students' bibliography into themes; nineteen of them. It is through some of these themes that I can now review what intrigued them. The first four themes were themselves categories I supplied to the students. They are the scaffold of my own theoretical orientation to art education curriculum. [I have explained these most thoroughly in *Art Making and Education*, University of Illinois Press (1993) co-authored with Maurice Brown.] I see the history of American art education as four competing traditions. These have run largely on parallel tracks simultaneously and these have been doing so for over a hundred years. These tracks each have different end-points or goals. Socially within the profession of art education they have functioned somewhat like rivalries within a family. Each wants to be viewed as best. Each establishes a goal in comparison to another. In art education these are long standing biases, played over decade after decade, now for well over a century. These four often have been vying for the too scarce dollars and thereby undermined the authority of one another. From my point of view were there adequate resources and had our culture a deeper understanding of the multiplicity of ideas involved in art-making, it would be obvious to everyone that all four are of merit and none need be proven superior to the other three.

These four traditions that became four themes for the students research are:

1. teaching art for study skills,
2. teaching art for jobs,
3. teaching art for spiritual or psychological growth,
4. teaching art for community and interpersonal awareness.

After these four, students research generated fifteen other categories, such as artists as teachers, exhibitions as educators, forming institutions, funding grants-making and foundations and their impact on teaching, higher education, media and art processes, art as social experiments, women's history, religion and art education and more. Not all appeared in every year.

To my mind this array does succeed in capturing the field over the past twenty years. No doubt more themes were in the air and other people might have addressed them. Surprisingly absent in this twenty year period of sensitivities to people with disabilities has been much investigation of educating people with those needs. There is a sizable store of information on past programs from handicapped soldiers to classes for the blind, but no student tended to pursue this direction. One dramatic change in the past year (1992 — 93) was that no students researched the theme of Study Skills (interdisciplinary teaching) after years of this material having been so high interest. But my point here is that the students kept proving themselves sensitive and alive to the matters which interested them at that time. They could identify and did uncover marvelous data about the themes they did select. What follows will be a sampling of some of the particular topics they pursued.

The Questions

Study skills

One of the pressures on art teachers in the past two decades has been to use art to teach the basic school subjects. Don Brigham's program in Attleboro, Mass. won national attention for his respect for art-making as a tool for grasping concepts essential to math, writing,

reading, social studies and history, as parts of the required school curriculum. In the quest for understanding how art was taught to promote basic school subjects ("study skills"), these were some of the research topics. One student Roberta DeWaters back in 1981 investigated how young girls learned to form letters of the alphabet, how to form words, with thread. Eighteenth century sampler making was her subject. She tapped the sizeable research largely undertaken by non-academic collector-researchers to capture how expectations of children differed two centuries ago. Another student Marsha Ann Warren also looked at sampler making. Her question was "How the making of Samplers contributed to the education of women during the years 1730 — 1850." A researcher in 1897, Judith Pinkham, also concerned herself with art's relationship to letter forms but differently. Her research concerned the teaching of penmanship in the nineteenth century. She traced the different manuals for penmanship, and also presented the meaning that writing had to those who mastered it.

Another area of study within the domain of study skills concerns the use of art in the teaching of history and social studies. An example of this category of research is Lolly Lincoln's 1990 study: "The Battle of Gettysburg Cyclorama: How it was used, by whom and why?" She was fascinated to find out that the huge round brick Victorian building that is now the Boston Center for the Arts, known as the "Cyclorama", was created to house a full circle wrap around panorama by a 19th century French painter. He was paid to do this so citizens, tourists, and those who lived in and around Boston could learn about this facet of the Civil War. She researched how the art work created for this site was funded, conceived and used as an educational tool.

One of the graduate students who since has pursued doctoral research, Línda Louis investigated the study skills' tradition embodied in a man who became for a time her hero: Francis Wayland Parker. Perhaps Parker was the administrator she wished to be! Parker's theory shows how all the school subjects may be taught through "modes," expressing ideas through painting, drawing, building and sculpting. Ms. Louis' full title reveals to us both what she investigated and why she so passionately cared about her subject at the time of her writing this. "The Life, Theory and Political Criticism of Francis Wayland Parker: What is the role of Administrators in exposing or perpetuating prejudice against visual learning in schools?" It was not enough to have found a theoretical rationale for art teaching for study skills. Ms. Louis used Parker as a role model for how to put theory into practice.

I can only speculate about why most recently no students researched the Study Skills tradition. In Massachusetts where the job market is severely contracted, art teachers seem more interested in asserting art as their own turf, rather than as one with a permeable boundary. After all if art teachers can share in the teaching of social studies, so too social studies teachers might reach outside their area and undertake the teaching of art. Ever since the beginning of professionalisation of art education, this threat has been a recurrent theme.

Jobs Tradition

The students' research papers in the jobs tradition reflected an on-going concern about art teaching's vulnerability to and recurrent responsiveness to the vicissitudes of the economy. Of the many teachers being pressed to defend their jobs, many felt they should do so by presenting art as a school subject that prepared the young for jobs. The graduate students research represented inquiries into how teachers have coped with such crises at different economic moments. They explicitly wanted to know how past art teaching addressed economic demands.

Not surprisingly the college's own history, set up to improve labor, stimulated a good deal of research in this vein. As art teachers who were our graduate students struggled with their schools' demands that they learn and teach yet one more new art medium; computer

graphics, they looked back to the nineteenth century for precursors of this jobs-related demand. One student, Susan Wong, who was investigating the art education of her own grandmother traced her grandmother's training. She identified her grandmother's curriculum at Mass. Art as training in the service of the them booming Massachusetts shoe industry. The town of Danvers, where her grandmother grew up, was the center of shoe manufacturing; and that led her granddaughter in 1991 to study, "Danvers and the Shoe Industry: The Massachusetts Drawing Act and the Emerging Shoe Industry, 1840 — 1910." Other titles in this category were in the textile and graphic design areas. "Textiles: The Art within Industry" was the subject of Midori Tabery in 1987. Nancy Garber studied "Graphic Design and the Industrial Revolution," in 1990. Amy Bunting inquired about "Child Labor in the Lawrence Textile Mills during the mid-1800s.

In 1988 Elizabeth Walker researched more recent job related teaching; "Mass Art: 1900 — 1950: Utilitarian or Aesthetic?", in which she analyzed alumni/ae's perceptions of the college's priorities. She identified elderly alumni and went to their homes and interviewed them one on one to understand how they understood the purpose of their college education. What did they recall having been taught? Why were they taught that? Of what they recalled, were any of their courses directly in the service of the students' future abilities to make a living? If so, which? etc. From their answers she charted the changes across fifty-years.

The subject of economic priorities in art education yielded surprises. Two papers, Ann Berman wrote on "Women's Secondary Education during the Depression Years in Boston" and another paper by Donald Brown, the director of Art for The Boston Public Schools, on his predecessor Helen Cleaves, then art director of Boston's Public Schools showed the surprising vigor of art teaching in the depression.

Sometimes the jobs traditions uncovered schools that were renowned and now are forgotten. Ellen Stifter discovered The Eliot School in Boston's Jamaica Plain district. In the attic of that still functioning school she discovered their archives from the schools earliest years still intact. The Eliot School, a community school founded early in the nineteenth century, conceived a local neighborhood's need for manual and vocational training well before this need was addressed and offered in public schools. Her title suggests the scope of her 1990 research, "The Eliot School in Retrospect: Meeting Individual and Community Needs through Manual Arts." Her research in her neighborhood school's archives helped this old school take an interest in its own history. Partly as a result of her research, this school's history recently was the subject of a news story in *The Boston Globe*.

Due to many women's concerns with their own economic independence, it is not surprising that many women studied how art education helped working women. One example of an economic orientation to researching women in relating art education and jobs, was Diana Lee's 1986 paper: "Art Education for Enrichment and Vocation at the Women's Educational and Industrial Union, 1878 to 1900."

Spiritual and Expressive Teaching

By far of the four art teaching traditions, the students' greatest interest was in the spiritual, expressive vein. This included a wide variety of questions. Some involved spirituality as it was interpreted in various cultures. Joanna Kline wrote on needlework and spirituality in "Amish Art Education". Linda Foss in 1989, wrote on "The Zuni Pueblo Potter and her work." Mary Ellen Eccher in 1987 wrote on "The Art and Aesthetics in the Life of The Native American Child." Their interest was in how these cultures prescribed and nurtured spirituality in the transmission of art skills.

Religious utopian communities also intrigued students. Paul Vaudreil, specifically examined the transmission of craft skills in his paper: "Why and How did the Shakers Hand Down Their Craftsmanship?". Susan Sweeny in 1988 wrote about hooking rugs in the Oneida Community. Her research was titled "The Influence of the Oneida Community (1848 — 1881) in Central New York, upon the artist development of Jesse Catherine Kingsley (1858 — 1938). These student-authors wanted to understand art teaching's place and purpose in relation to the immediate spiritual concerns they feel in their present society.

Others looked to the interest in spirituality and expressivity within the writing of such theorists of education as Bronson Alcott (Susan Brown, 1989) and Elizabeth Palmer Peabody, (Karin Kearney DeSantis, 1990). Others looked for reflection on spirituality in the curriculum of the public schools. Arthur Wesley Dow has been a popular subject. Dow's emphasis on feelings and his idea of art as visual music appealed to students as a welcomed relief from the schools' preoccupation with practicality and jobs. Jane Harold in 1990 investigated: "How did Dow's Discovery of Japanese Art Influence him as an Art Educator?". Allen Moore also wrote on Dow and the training of aesthetic judgement. Moore's interest reflected the growing trend of art educators addressing students' aesthetic responses and the increasing number of aesthetic judgement articles appearing in periodicals, themselves due to the publicity surrounding the early projects of The Getty Center for Education.

Community and Interpersonal Awareness

This, the fourth tradition of art teaching, also drew a great deal of interest over the past twenty years. Though the terminology changed, the sensitivities endured. What started labelled as in education-jargon, "Intergroup Relations Education" later came to be called "Multicultural education," and now is focused by the use of the word "Diversity". In this arena, some students examined social experiments like settlement houses and looked at the role of art teaching in the larger goals of these projects. From Jane Addams visionary work in Hull House in Chicago to the Elizabeth Peabody House in Cambridge, The Sound End House in Boston, The North Bennett Street School in Boston, students had marvelous antecedents for their involvements in urban communities today. In 1990 Youngjou Kim from Korea, investigated "The Sound End House Hooked Rug Industry" and Glen Gerner, a wood sculptor who teaches at Wentworth Institute wrote on "Sloyd and The North Bennett Street School." Sloyd is a wood-working pedagogy that other students had studied for its spiritual dimension, but that this student related to North Bennett Street School, which served for a time as a quasi-settlement house training immigrant workers needing experience in woodworking skills. Lynne White Robbins wrote on "Art in Context: An examination of the Changing role of Art at the Elizabeth Peabody Social Settlement House 1896 — 1925." Occasionally one student stepped back from particular programs and individuals and charted the whole wide field in its relation to the present. Such was the work of Linda Melamid, who in 1985 wrote, "The Role of the Arts in the Early Settlement Movement: A Model for Community Arts Programming."

Some students focused on how education could sensitize students to the aesthetic differences between people of different cultures. This idea which was central to Jane Addams mission in founding the Labor Museum at Hull House, moved students to examine different cultures' and ethnicities' aesthetic assumptions and preferences. One example is Patricia Stewart's study of "Lithuanian Schools," how Lithuanians in Massachusetts set up schools to train their young to hold onto their religious, ritual, and aesthetic heritage facing assimilation here. Concerned with similar issues, Ann Montagno in 1991 studied the 1940's "International School Program."

Methods

These four are only a portion of the nineteen categories of graduate students research. The other themes I named above I shall not discuss here. I do want to suggest here the

varieties of methods of research the students used. Most students used several techniques within one project. They may have started with a question that they thought only could be answered through interviews. The interviews may have led them to churches or schools. Documents they found there might have led them to the State Library or the public libraries searching for legal documents, or genealogies. Old periodicals were another major rich source for students. *School Arts Magazine* which has published consistently since 1901, proved particularly fertile for many directions of research. I see *School Arts* as the closest we in the United States come to a national curriculum. It is an invaluable source for historical research. Only now, after these twenty years of teaching has Davis Publications indexed and annotated all the years of *School Arts* so that its past issues can easily be used for the benefit of the coming generations of historians of art education.

Methodologically, most of the students organized their questions around individual people or individual institutions in a specifically framed period of time. I discouraged comparisons. Comparing one individual's situation with another meant that the student would have to study both in depth. One semester was not enough time for that. The same was the case for the study of institutions. My concern as their teacher was to assure students a realistic experience of research. The containment of that research could help them be successful in the very short time of one semester.

Over and over again, I found two student problems recurred. Students tended to make their questions too large in time or population, for fear that a little subject would not give them enough information. As every researcher knows, exactly the opposite is the case. The more framed and clear your focus is the more likely are you to find what you need, and more than you need. The other recurrent problem students had was keeping their study in past time. They kept tending to slip into the present. They wanted to research their historical question and the present. That was another form of comparison that diluted their attention. The discipline of staying in one's historical time period, once mastered, also increased their likelihood of success.

Which history do we keep?

The way the *history* course was designed, students not only did their research and wrote it up but they were required to present it, as if they were presenting at a national conference. When possible and relevant I encouraged them to lecture with slides and historical objects, so that their peers would have the greatest benefit of their findings.

Ownership of new learning is a high priority to me. I want people to love and own what they have done, and yet to feel willing and eager to give what they have gained. Though many students had heard from their grandparents and great-grandparents about the depression only when they undertook to study it, or hear of it from a peer, did this era really become their own. When Kate Remar presented "Farm Security Administration Photographs as a Contribution to the American Social Conscience of the Nineteen Thirties," I know it changed everyone's definition of the opportunities of art teaching. The photographers' work and the galleries and publishers' presentation of these to the public, became educational missions in their own right. I know other students hearing Elizabeth Rudnick in 1989, speak about an artist who survived, taught and flourished in the depression, found a role model for coping with their stresses in the turbulent recession that had not then hit them. Mary Ann Brown's paper, "Art Created for the War Effort by School Children during World War II," reminded everyone who heard her that the crisis to which educators must respond can be of the most terrifying to children and teachers alike. No human experience is outside the range of art education. These presentations provided occasions when the students feeling full of what they had learned about their question could support each other. They faced their pro-

fessions, aware that many more had faced difficult moments and had responded in the most creative ways.

Perhaps my greatest pleasure in reviewing these twenty years of research is in recording the students' discovery of their individual historical counterparts. Students found women and men who made a difference whose names are not names we know in art education history. Teachers, good teachers, are so numerous they can't all be known. There simply are too many who did wonderful work. When a student unearthed a forgotten art educator, it felt to them as if they were finding themselves and with that discovery, finding a new, deeper respect for themselves in their work. When Rebecca West wrote of The Museum of Fine Arts first educational program, one of which the museum itself had kept scant evidence, I knew she was also talking about herself. Through shrewd ferreting Ms. West did identify the teacher who ran the "Story Hours," Laura Lord Woolsey Scales and her benefactor, Theodore Vail, who financed her programs for masses of Boston school children. Rebecca West's work confirmed for me how particular individual's teaching at a particular moment do extraordinary jobs and even so, leave little trace of their even most effective actions.

Like dance, teaching is an art that happens in time and is over. Like dance too, teaching needs the synergy of support of government, institutions, communities, and parents who assure that their children continue to have access to those rare educational opportunities that keep happening. Rebecca West's research has accomplished a feat for herself, her peers who have heard her present her findings and for the Boston Museum of Fine Arts. She teaches there now. She restored for the museum an example of their own institutional success that can strengthen her and the museum's expectations for success in today's programs.

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Matters of Choice: Historical Inquiry in Art Education

Over the past decade art educators have been increasingly involved with investigating a range of historical issues and subjects. The perceived need for a research publication such as this demonstrates art education's expanding interest in matters of history. This has not always been the case. Students presently entering art education find it difficult to comprehend that so little history has been written about this field, and that most of the historical writing in art education has been produced just in the past few years. Only when students investigate the history of art education and undertake literature reviews on historical topics in this field do they recognize that until the 1980s art education was nearly void of such work.

Many of the initial historical studies in art education were undertaken by those who seemingly possessed an intense interest in history and wanted to investigate some particular person or topic from the past. These writers, however, frequently lacked formal preparation and grounding in contemporary historical theory, educational history, and historiography. Yet, undaunted, these individuals often pursued their chosen topics with decided fervor, leading in the end to a number of substantive historical studies. Since the time these initial historical investigations were undertaken, historians of art education have become more informed about historiography, and history writing in this field has increased in its sophistication. Through a variety of means historians in the field have enlarged their understanding and skill in working their craft. What have these writers of history learned from their work that may help other art educators conduct historical investigations?

This chapter provides ideas about investigating and writing history. Specifically, it is about choices that historians make during the fabrication of history. Discussion centers on crucial issues of choice that transpire throughout the writing of history, including the selection of a research topic and the formation of questions to be examined, as well as the choice of how research material is treated during historical inquiry. This consideration of choice in history writing is presented in three related parts. First, it is written to offer insights about the distinct yet entwined nature of historical research and historical inquiry; second, it touches on some recent developments within the broad fields of history and historiography, and examines these current directions in history writing as they relate to art education; and third, this chapter emphasizes the important need for historians to make judicious choices when selecting topics and questions for historical investigation.

Interpretive Choices in Writing History

A historian makes choices at every juncture of an investigation. For this reason there is not a single nor absolute way to investigate and write history. During the act of writing history, however, the historian often follows a direction that includes identifying a pivotal question or range of substantive questions to investigate, conducting historical research and inquiry during which he or she selects to include and omit certain information, and eventually writing a history in which the historian states and supports an insightful point of view or argument. It is imperative that the historian make wise and thoughtful choices at each decisive point during an investigation.

"Research" and "inquiry" are terms frequently employed to describe all forms of investigative analysis. These two words are often used interchangeably, with perhaps only a brief and fleeting thought as to whether they might be distinct from one another in meaning and characterization. Such is true for historical study. It is stated that someone "conducts research into the past" or "inquires about the past," with little consideration as to the difference between these two operations of historical exploration. As much as these two words are used synonymously to describe the work of an historian, there is a fundamental difference between these two necessary tasks of historical analysis.

In considering historical investigation, one is easily swept away by visions of rummaging in old bookstores and stumbling upon original drawing books by Walter Smith or William Bartholomew, or perhaps uncovering turn-of-the-century documents or drawings that have been long-forgotten in some dusty attic. Such explorations generate the necessary excitement for initiating historical study, but "finds" like these are rare. More often, historical investigations and discoveries take place during long and tedious searches in libraries and archives. Lap-top computers may now replace note cards, but nothing can be secured to supplant the countless hours of commitment required to gather and analyze the material needed to write history.

Historical research involves exhaustive time and energy. Documents may have to be located and scrutinized, drawings examined, artifacts studied, people interviewed, notes written, objects sketched, and so on. Historical research is primarily an activity of gathering and choosing information—the "legwork" of perusing archival material, securing documents or drawings, taking of notes, and the like. This research activity is fundamental to the work of the historian, but it is not his or her single nor primary function. The generating of questions and subsequent related inquiry are essential to the historian. A number of important questions, such as the following, should arise from research conducted by the historian: What value is there in research that uncovers dusty documents, drawings, and other artifacts? How does such research contribute to our understanding of a time gone by? In what ways does this research into the past challenge us to ask questions and investigate issues of importance for us today? Such questions emerge out of historical research and move the historian toward historical inquiry.

To inquire means to question. The generating of questions and the search for answers should be what challenges and drives the historian to inquire about what he or she has uncovered during an investigative search. For this reason the quality of a historical study is measured by the depth of questions asked and the manner in which they are investigated by the historian. It is through such inquiry that history is constructed by the historian and the value of historical research brought to light.

The importance of conducting thorough historical research cannot be overemphasized. To carry out a historical investigation the historian must spend ample time researching and selecting the pertinent facts. Yet, the arrangement of these facts should not be the sole nor primary measure of a historian's merit. There is far more to writing high quality history than getting the facts down straight. What vital questions have motivated the historian? Are these questions of critical import to art education, general education, or society as a whole? In the presentation of answers to these questions has the historian stated a case or supported an argument from a reasoned point of view? To do so distinguishes a skillful historian and well written history from one that is not. The noted journalist Theodore White (1978) makes the

distinction between journalists and historians, and brings to light the important function of an historian: "Good reporters organize facts in 'stories,' but good historians organize lives and episodes in "arguments" (p. 2). Thoughtful arguments are essential for writing history. These arguments arise from spirited inquiry, and such inquiry is drawn from solid research. Well conducted research, inquiry, and argument are all essential aspects of historical investigation.

The distinction presented here between historical research and historical inquiry does not imply that these operations are disconnected. The separation of these two investigative functions is often very tenuous, and in practice they are frequently fused with one another. Historical research and historical inquiry are entwined in an interactive fashion. The carrying out of historical research generates information and documentation that offers fuel for igniting historical inquiry and writing; questions of a historical nature are then generated which lead to further research, and the necessary research/inquiry exchange continues over and again. The historian Edward Carr (1961) explains this interlace between historical research and historical inquiry and writing:

> The commonest assumption appears to be that the historian divides his [or her] work into two sharply distinguishable phases or periods. First, he [or she] spends a long preliminary period reading his [or her] sources and filing his [or her] notebooks with facts: then, when this is over, he [or she] puts away his [or her] sources, takes out his [or her] notebooks, and writes his [or her] book from beginning to end. This to me is an unplausible picture (pp. 32 — 33).

A more sound approach is one in which historical research and inquiry go hand in hand. In this interactive process the historian is constantly generating and forming questions during his or her contact with the research material, and once these questions are formed then he or she returns to the research material in pursuit of answers to these queries.

In order to write history it is important to consider the distinction between what is the "past" and what is "history." The "past" is objectified and recorded through pieces of information and artifacts that the historian selects and assembles. However, in and of themselves these fragments of information do not constitute history. "History" is what the historian makes from this selected and assembled material of the past, as he or she uses this information to inquire about significant issues in the past and present. This distinction between the past and history is stated in a concise way by Carr (1961): "Excellent books can be written about the past which are not history" (p. 59). In order to write history the historian must not only assemble material from the past, but he or she must also take an active role in stating and supporting an argument that is built upon substantive historical research and inquiry. For this reason, books about the past are much easier to write than books about history.

An intense love of research is both a blessing and a bane for the historian. A writer of history must be willing, able, and predisposed to spending weeks, months, and perhaps years scrutinizing the ever-entwined and elusive details of a chosen topic. Investigations into history demand patience and persistence on the part of the researcher. For someone with a penchant toward history this search can be very enticing, particularly if that person possesses a strong curiosity. While on the trail of a captivating research subject the investigator is easily lured to archives (or other sources of information) time and time again for the purpose of re-examination, to see whether any pertinent information has been overlooked or new trail of investigation warrants exploration. The importance of thorough and accurate research can-

not be ignored. Yet, there is a common tendency among researchers to hunt for further information and thus put off analyzing and writing about what they have already uncovered or assembled. The historian Barbara Tuchman (1981) said it well: "Research is endlessly seductive; writing is hard work" (p. 21). No matter how much information about a specific topic is gathered by the historian, there will always be more related material that could be searched out. A time comes, however, when the historian must lay down the sources and write. Choosing when to write history is indeed "hard work," and carrying it out is often the most difficult task performed by a historian.

Choice and "New" History

Significant historical investigations in art education have taken place since the 1940s (e.g., Belshe, 1946; Green, 1948), yet it has only been subsequent to the early-1980s that a body of art educators has chosen to make a concerted effort to investigate issues of historical import. The number and sophistication of historical studies has increased in the past decade. Much of the growth in amount and quality of historical inquiry is traced to historians of art education who have become more knowledgeable historical work accomplished in other academic areas. This recognition and involvement with related fields of study must continue if historians of art education are to carry out significant historical studies. When historians of art education conduct their inquiry it is essential that they recognize and investigate what is occurring within the more extended fields of educational history and historiography.

The field of history is experiencing constant analysis and alteration. For this reason it is critical that historians of art education continue their involvement with current changing trends in contemporary historiography. Recent theoretical perspectives within the discipline of history have questioned many of the traditional views of historiography. These disciplinary reconstructions have been manifested under what is labeled "new" history. Although the term "new" history has been in use since the early part of this century (Burke, 1991, 1992), it is in the last few decades that historians have increasingly employed this term to describe the growing number of challenges toward and changes in conventional ways that historians have conducted their work.

The following is a summary of "new" history presented by Peter Burke (1991), making the point that a traditional approach to investigating the past, "has often—too often—been assumed to be *the* way of doing history, rather than being perceived as one among various possible approaches to the past" (p. 3). Burke encapsulates many of the primary characteristics of "new" history, and compares them with conventional ways that history is examined and written. This description by Burke should not be seen as capturing the entire breadth and meaning of "new" history; the six descriptions of contemporary directions in the field of history provide historians of art education with important information to consider as they undertake historical analyses within their own field. Burke (1991, pp. 3 — 6) describes the primary features of "new" history in the following way:

1. Traditional historians have generally structured their history writing around political concerns, whether those be national or international in scope. Wars, governmental change or religious decree have often been designated the benchmarks and beacon lights of history. Under the paradigm of "new" history, historians have "come to be concerned with virtually every human activity" (p. 3). Rather than viewing major political events and personalities as central to history, and other events relegated to the periphery, the work of a growing number of contemporary historians is blurring the lines between what is marginal and what is fundamental in history.

2. Many contemporary historians appear to be increasingly involved with analyzing structures that underlie history, rather than with recording narrative events in history. This is not an attitude held by all contemporary "new" historians, but in general there has been a shift toward writing history about changes in economic and social contextures rather than about historical events themselves.

3. History has traditionally been written about the lives and influence of great men. In this customary view of "history from aboveÉ. The rest of humanity was allocated a minor role in the drama of history" (p. 4). A number of contemporary "new" historians are investigating the importance of various people and cultural groups whose stories have been viewed as unessential and who themselves have been seen as expendable. This examination of the overlooked in history is not limited only to studies of people. Contemporary historians are demonstrating an interest in examining a variety of artifacts whose historical importance has been neglected.

4. Historians have traditionally centered their work around the investigation of the written record. Emphasis has been placed on the inscribed text, particularly official documents that are housed in formal archives. Many contemporary historians recognize the limitations of such sources, and are employing forms of record that do not include the written word. Oral history, as well as historical analysis based on the investigation of artifacts (including photographs and other art objects) are now considered viable sources for historical inquiry. Burke summarizes this shift toward a multiformity of historical documentation by saying that as historians concern themselves "with a greater variety of human activitiesÉ, they must examine a greater variety of evidence" (p. 5).

5. Working in a conventional mode, traditional historians have been interested in looking for "the" answer to a historical question. Many contemporary historians, however, realize that quite often there are a multiplicity of reasons why events occur, and to pursue single answers to individual questions may be far too narrow an approach to historical investigation.

6. For years, history under a traditional paradigm has been viewed as an objective presentation of facts about the past. The historian's purpose was to gather information and write about people (primarily white males) and events of a particular time. Historians today recognize the impossibility of conducting such objectively detached writing. They acknowledge instead the subjective and sometimes idiosyncratic nature of historical investigation, as presented by Burke:

> However hard we struggle to avoid the prejudices associated with colour, creed, class or gender, we cannot avoid looking at the past from a particular point of view. Cultural relativism obviously applies as much to historical writing itself as to its so-called objects. Our minds do not reflect reality directly. We perceive the world only through a network of conventions, schemata and stereotypes, a network which varies from one culture to another. In this situation, our understanding of conflicts is surely enhanced by a presentation of opposite viewpoints, rather than by an attempt... to articulate consensus (p. 6).

These six features of "new" history given by Burke (1991) provide a general framework and overview for examining contemporary trends in historical analysis. Historians of art education have become increasingly aware of these characteristics and operations of "new" history. In recent years there has been a growing interest in conducting historical investiga-

tions in ways that have previously received little attention by the field of art education, but fall under the paradigm of "new" history. These include the investigation of what has traditionally been overlooked and marginalized in art education history, such as questions that involve art classroom practices (e.g., Bolin, 1988; Rogers, 1990), the importance of women art educators (e.g., Congdon & Zimmerman, 1993; McNeill, 1992; Stankiewicz, 1982; 1983; Stankiewicz & Zimmerman, 1985; Zimmerman & Stankiewicz, 1982), the investigation of historical issues through the employment of oral history (e.g., Dambekalns, 1994; Garber, 1993; Stockrocki, 1992; Yates, 1993), and the use of artifacts from the past to initiate historical inquiry (Korzenik, 1983; 1985). These and other similar studies are important for art education. They demonstrate a beginning of "new" approaches to history writing, and open the way for more extended types of historical research and inquiry to benefit art education in the future.

The writing of "new" history should not stop here. Art educators who make the choice to investigate history must avoid being restricted by the insular nature of contrived disciplinary boundaries and conventional methods of historical investigation. Important and innovative historical studies are going on outside art education and across traditional academic borderlines that give us opportunity to explore our field in ways that have so far been untapped. We are now just beginning to scratch the surface in areas of historical inquiry such as artifact investigation, photograph analysis, and oral history. How might these and other approaches to historical research and inquiry assist historians of art education, just as they have facilitated historians working in other fields? Art educators must make knowledgeable choices about whether to engage in historical research and inquiry, as they must also make significant choices about the manner in which these historical investigations are conducted.

Judicious Questions and Choices

Over the last century, historians have increasingly acknowledged the necessity of choice in their work. Where once it was believed that historians performed their task best by recording facts from the past, there is now a much stronger belief that a primary function of the historian centers on selection. The historian selects to include or exclude certain information about the past as a way to propose and support a particular viewpoint. This operation of history writing may take the form of the historian setting out a specific argument, identifying central issues for consideration, and conducting a dialogue through asking, answering, and perhaps reasking significant historical questions.

Complex choices are a necessary part of writing history, and those who read and study history must recognize the many selective processes undertaken by a historian. An essential and often overlooked aspect of choice in history writing focuses on what the historian determines as substantive content for historical study. Should all interesting or unique topics from the past be deserving of the historian's time and attention? Is every subject found within bygone days to be regarded as equal with another in its viability as a center point for historical analysis? Do some topics hold greater value than others in helping historians recognize and question issues from the past? If a distinction of merit exists between the many possible topics available for the historian to study, then by what standard does the historian measure and choose which topic from the past to investigate and which to disregard?

The decision to enter into a specific historical investigation (and in so doing make a choice *not* to undertake another particular study of the past) is often made on the basis of

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one's personal fascination with a topic and/or because of its perceived uniqueness as a subject within the field. During an investigation the historian very often becomes quite absorbed in a specific topic, and his or her allurement to the subject is what primarily motivates the research and inquiry. Frequently, and particularly in art education, the chosen subject is also one that has received little to no attention by prior historians, and for this reason the uncovering of "new" information from previously unexamined sources is extremely captivating and engrossing. Interest, excitement, and novelty are important features for conducting historical research. However, should the qualities of fascination and uniqueness be the primary criterion for selecting to embark upon a historical study? I do not think so. The act of undertaking a historical investigation should not occur first and foremost because the topic is captivating to the historian or because it has lacked previous examination. Rather, a subject for historical study should be chosen because it generates meaningful questions and initiates an expanded view of significant issues in the world—matters having to do with critical topics such as race, gender, and ethnic inequity and cohabitation, the nature of work, purposes for schooling, educational and social reform, reasons behind social stratification, etc. These issues are fundamental to schooling and life, and it is with such centralities that historians of art education should chose to work.

It is with questions, rather than methodologies, that historians of art education must begin their business. When someone chooses to investigate issues in art education, he or she should not initiate their task by first selecting a methodology and then formulating a question or series of questions to fit within that specific and often stiff-bordered methodology. To initiate research within a specified method or through a particular approach imposes limits not only on the questions that are formed but also constricts the way these queries are investigated. Instead, an inquirer into history should begin by asking the question: What seem to be significant questions about the past, as it relates to the present, that warrant investigation? Which of these questions are of most interest to me and at the same time appear essential for art education and society? Once identified, the historian then selects investigative approaches that will best assist him or her in answering these meaningful questions.

It would be a decisive step forward for art education if historians within the field would ask questions, such as the following, when they initiate and conduct their historical research and inquiry:

- Why have I selected this particular subject for historical study?
- What are the central questions that surround this topic? Why are they important?
- What significance does this inquiry hold for art education, general education, and society as a whole?
- How can I approach this inquiry so that it will have the most meaningful benefit for the greatest number of people within art education as well as outside this field?
- In what ways does my inquiry sup`port or conflict with previous inquiry on this subject? Look for related investigations conducted outside art education as well as similar inquiry initiated by those inside the field.
- How have previous investigations treated this subject and/or these questions? Is there agreement or disagreement among the writers? Which historians are most convincing in their arguments and/or treatment of the material and issues? Why?
- Does my inquiry bring to light critical issues regarding race, class, and/or gender?
- Does my inquiry examine significant questions related to the nature of work, purposes for schooling, educational and social reform, reasons behind social stratification, etc.?

- In what ways can these issues be addressed in a positive way through my inquiry?

There are a multitude of questions one could investigate under the heading of history. In the process of choosing an avenue of pursuit historians must ask whether or not the questions analyzed for selection are meaningful in the world, and based on their response to this question conduct historical inquiry in a manner that will make a significant contribution to art education and to society.

Conclusion

The field of art education is at a critical juncture with regard to investigating history. If the trend toward increased historical work continues, more and more research and inquiry into past purposes and practices of art education will be proposed and conducted. On what basis will decisions be made about carrying out these historical investigations? Will the choice to conduct research and inquiry in art education history be decided because the researcher is captivated by some interesting and perhaps overlooked person, document, or object from the past? Or, will the historian choose to investigate a particular topic because of critical questions such people, documents, or objects raise about significant issues in the present that may be examined and acted on through an investigation of the past?

The pursuit of answers to meaningful questions must be what motivates historians of art education to conduct their work. Historians have the opportunity to choose from an abundance of issues that are critical not only to art education but to general education and society as well. The manner in which historians treat these choices will reflect the degree of sophistication and thoughtfulness present within the field. Moreover, it must be remembered that choices about inquiry which are made by historians of art education have ramifications, both direct and indirect, for great numbers of people in the present and in the future. Choosing to investigate one particular topic means essentially that hundreds of other potential studies are neglected. Such is the nature of investigation. How wise are the choices toward inquiry that we make as historians of art education? Do we select topics and investigate questions that are of critical import to art education, general education and society? Or, does some other less meaningful motivation direct our historical research and inquiry?

Choices made by historians also affect the future of art education. The manner in which the past is viewed and interpreted directs how art education will be considered and constructed in the future. The historical issues and questions that are raised in the present will come to bear in helping establish the orientation of art education in years to come. We have a responsibility to investigate critical issues from a historical perspective, not only for the benefit this inquiry brings us today, but for the assistance it provides future generations who will write their history in response to our interpretations of past and present issues. If art education is to have a meaningful impact on the world, we as historians must strive to make thoughtful selections in all we do—in other words make judicious choices that matter for the present as well as for the future.

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So What: Interpretation in Art Education History

Abstract

Although historical research in art education has been increasing in quantity and sophistication during the past decade, art education historians have been criticized for writing works with little significance for the field and its current problems. Hayden White's model of historical interpretation in narrative is applied to published work in history of art education. Art education historians are encouraged to consider keeping White's model in mind as they write. The author recommends that they look for connections between their philosophy of teaching and their research, strengthening narrative in art education history as one means to make such research more meaningful to an audience.

So What: Interpretation in Art Education History

Historians have long talked about their work as both art and science (Gottschalk, 1950), recognizing interpretation as one of the artful elements of historical methodology. However, much twentieth century work on historical method and philosophy of history has focused on science more than art. Positivist philosophers (Hempel, 1959) subsumed historical interpretation under scientific explanation. Positivist historians tended to distrust interpretation as subjective, preferring to emphasize the objective facts of history which were to be discovered by the historian then explained according to some causal theory. Other philosophers of history have recognized that explanation and interpretation cannot be separated in practice because the historian's values affect the account of past events (Frankel, 1959). More recently, White (1978) has argued that history derives its meaning or significance from the narrative structure which the historian gives to the facts. The story in any written history is crucial to the meaning and significance of that history for its audience.

Eisner (1992) suggested that recent work in art education history has not been useful to the field because the topics have not been important, relevant, or significant in light of the problems facing art education in the last decades of the twentieth century. He urged historians of art education to give their historical work "a focus that will help us deal with the problems and potentialities of the present" (p. 41), suggesting that history can be a source of wisdom on how current challenges in our field and in education at large might be addressed. In this paper, I will suggest that greater attention to narrative and its role in historical interpretation may help historians of art education to focus our historical work and make it more meaningful to readers.

Historical Interpretation in Written History

According to White (1978), all historical narratives contain an element of interpretation due to the historian's selection of facts and to speculation in regard to missing facts. White

argues that history cannot exist without some sort of metahistory or philosophy of history to provide a rationale for the interpretative strategies necessary to the representation of some past event. His model of history writing postulates four levels of interpretation.

First, historians interpret events aesthetically by their choice of a narrative strategy or plot. From the work of Frye (1957) White takes four models for plots: romance, comedy, tragedy, and satire. Second, historians interpret events epistemologically by their choice of an explanatory paradigm. Here White draws on Pepper (1966) for four paradigms of historical explanation: idiographic, contextualist, mechanistic, and organistic. Third, historians interpret events ethically by their choice of a strategy through which ideological implications of the written history can be developed to facilitate understanding of a current social problem. Mannheim (1936) provides four ideologies: anarchist, conservative, radical, and liberal. Asking whether there is a level of interpretation more basic than any of these, White concludes that the choices historians make in figurative language provide a fourth, more basic, tropological form of interpretation. Here White turns to Burke (1969) for an analysis of four major tropes or figures of speech: metaphor, synedoche, metonomy, and irony.

Fig. 1. H. White's four modes of historical interpretation. Modes of emplotment are across the top; forms of historical explanation are listed on the left, with the relevant ideologies and favored figures of speech (in bold) on the diagonal.

	Romance	**Comedy**	**Tragedy**	**Satire**
Idiographic	**Anarchist Metaphor**			
Organicist		**Conservative Synedoche**		
Mechanistic			**Radical Metonomy**	
Contextualist				**Liberal Irony**

Modes of Emplotment.

Meaning or significance in historical narrative comes from the creation of a history that can be identified by the audience as fitting a particular plot type. White argues that the story form or plot of historical events is not discovered in the events, but rather derives from the historian's experience of stories and myths within a culture (Levi-Strauss, 1962/1966). Mythic elements in historical narratives indicate to the reader the weight and affect of historical events. When both historian and reader draw on the same fund of mythic plots, an account of the past takes on meaning or significance. While a variety of stories can be told about any

historical set of events, the mythic plots, or "modes of emplotment" (p. 60) in White's terms, are limited to those found in the literary traditions of the culture. White borrows his plot types from Frye's (1957) analysis of four generic plot types rooted in Greek and Roman mythology: romance, comedy, tragedy, and satire. From White's argument, it would follow that histories written by cultures without Western traditions of romance, comedy, etc., would necessarily take other forms based on the myths of those cultures. White does not address this issue, however.

How the historian arranges documented facts changes the plot of the narrative. Each of two narratives can be equally true to the facts but tell a different story due to the sequence, emphasis, and effective tone. For example, one favorite story in art education history is about Walter Smith's art educational work in Massachusetts between 1871 and 1881. We find versions of this story in Green (1966), Korzenik (1985), and Efland (1990), and among others. Green's version of the story stands out because it is the sole example of a tragic history of art education that I have found.

According to Frye, catastrophe is the archetypal theme of tragedy. The mood is somber. The tragic hero is more than human but somewhat less than divine, a conductor of natural power. Although the hero almost achieves some glorious goal, that goal is lost through a violation of moral law, often the sin of hubris. Frye points out that comedy is concerned with integration, for example, the integration of family and society, as an outcome. Tragedy, on the other hand, "is much concerned with breaking up the family and opposing it to the rest of society" (Frye, 1957, p. 218). Green's essay on Walter Smith fits the tragic mode to a "T."

Green opens by using metonomy, taking the last name "Smith" to stand for the man—anonymous yet propelled into history by powerful but unknown forces. Gifted with "a powerful physique and boundless enthusiasm" (Green, 1966, p. 4), as well as teaching and administrative abilities, wit and friendliness, Smith possessed tragic flaws including dogmatism, arbitrariness, and stubbornness. These flaws led to his ouster from all three of his positions and his return to England where he died in 1886. Green, writing at a time when a child-centered approach to art education dominated the field, disagreed with both the content and method of Smith's approach, but believed that Smith had laid " a firm foundation upon which to build Freud and Cizek were yet to come" (p. 5).

Smith's life and work might be tragic, but art education was not, although some art educators active in the early 1960s viewed their work as a necessary, therapeutic opposition to aspects of society (Freedman, 1987). This distinction is important. If art education historians frequently cast their histories as tragedy, then the implication would be that the field is fatally flawed or on the verge of catastrophe. Art educators must maintain some degree of faith if they are to continue their practice. A predominantly tragic vision of art education history would suggest the decline if not the demise of the field.

When we turn to more recent accounts of Smith's life and work, we find different selections of facts and differing emotional tones. Korzenik's version might be subtitled "The Travels of Walter Smith." Smith is still a hero, a romantic one this time, gifted with "superior intelligence in Greek, music, and religion" (Korzernik, 1985, pp. 155-6). At age 13 he traveled to the London boarding school where he first studied art; later he studied at Somerset

House. After marrying the daughter of a French painter, Smith traveled to Leeds where he worked until he accepted the invitation to travel to Massachusetts. Before sailing to the United States, Smith traveled to the Continent to select casts and flat work for a teaching collection, which traveled about Massachusetts with its curator, Smith. Later, Smith decided that publishing might be a less exhausting way to insure that "art could really travel" (Korzenik, 1985, p. 159). According to Frye, adventure is the essential plot element of romance which is "naturally a sequential and processional form" (1957, p. 186). In Korzenik's interpretation, the travels of Walter Smith are one element within the larger romance of the quest for art education in nineteenth century New England.

According to Frye, the formula for comedy involves the desire of a young man for a young woman, the opposition of that desire by a father figure (who represents the established social order), and a plot twist which enables the hero to get the girl. Frye characterizes the movement of comedy as "movement from one kind of society to another" (1957, p. 163). The climax of a comedy typically causes a new society to form around the hero and the object of his desire. The audience knows all along that this new society will be a predictable, stable and harmonious social order.

In Efland's story, Smith desired "to create a plan of instruction in drawing that would be distinctly industrial, and to instruct the regular teachers to give instruction without the aid of special instruments, as part of their regular school work" (1990, p. 103). Paternalistic opposition to the hero's desire came from traditionalists who believed that drawing had no place in schools, that Smith's methods lacked artistry, and that the program was too costly, disruptive, or ineffective. Smith succeeded in obtaining his desire, if only for a few years, before further opposition led to his dismissal. Nonetheless, there is an implied happy ending, albeit a tentative one—Smith obtains his desires, thereby inventing common school art, which becomes a new social order for art education, replacing the old order of more academic instruction until it, in turn, is supplanted by a new marriage of art and education in the guise of romantic idealism.

At this level of formal analysis of narrative, White asserts, distinctions between history and metahistory (those grand accounts of world events that set forth a philosophy) disappear. Similarities among stories override differences between explanatory history and metahistory. While the lens of science magnified different categories of history, the lens of art wielded by White emphasized that all histories are stories first and foremost. Any story must have a plot which determines what kind of story it is.

Explanatory Paradigms.

White argues that historians bring to their work paradigms for the form that a valid explanation might take. By paradigm, he means "the model of what a set of historical events will look like once they have been explained" (p. 63). He develops four paradigms for historiographical explanations based on whether the historical analysis disperses or integrates the data. Mechanistic and organistic historians try to integrate data under covering laws or processes of development respectively, while idiographic and contextualist historians are content to sort and describe their data or to put them into some period. Art educators may want to note that White has substituted "idiographic" for "formism," the fourth term in Pepper's scheme (1966). Just as formistic critics tend toward precise description of specific visual elements, so the idiographic/formistic explanation stops at precise description of historical events.

Idiographic historians take a vague or obscure field of history and sort out events, personalities, etc., so that they can be more carefully defined. White describes such historians as "magnifying glasses" who try to make "the particulars in the field appear clearer to the (mind's) eye" (p. 64). White compares the results of this kind of historical analysis to the field notes collected by a naturalist or anthropologist with one major difference. While these scientists regard field notes as raw data to be subsequently worked into generalizations or grounded theories, "the idiographic historian conceives of his work as finished when the phenomena he has observed have adequately been represented in precise descriptive prose" (p. 64). The idiographic historian thus has as a goal not the integration of past events under some overarching explanation, but rather the precise description of separate occurrences.

White connects idiographic explanations with romantic plots, and indeed we find a high level of detail in Korzenik's (1985) romantic history of art education. It is more difficult to see the plot elements of romance in Wygant (1983). While his work is a clear example of the idiographic mode of historical explanation, it is weak on narrative. Wygant argues that "the art educator should be able, like the historian, to look for relations and patterns that reveal meanings" (1983, p. 2). He seems to believe that it is the reader's task to find meaning in the patterns selected, the facts listed, by the historian. He declares his intention to keep his narrative simple but replete with facts about changes in art education during the nineteenth century.

Contextualist historians take their observations of data one step beyond the idiographic by making generalizations that can serve as contexts for the events described. Explanation in this approach to history is complete when the narrative successfully evokes the period atmosphere or historic context. Stankiewicz (1990, 1992b) attempted to put the teaching of design elements and principles and holiday art into historic contexts without subsuming these art educational phenomena under one overarching theory or unified process of development.

According to White, the remaining two approaches to historical explanation are more integrative. The mechanistic approach, exemplified by Marxist history, wants to reduce the historical field to fit under universal causal laws so that any set of historical events can be identified as an example of a particular sort. The mechanicist explains historical events by identifying causes and their effects, then providing necessary and sufficient conditions to explain why those causes and effects took certain forms at particular times and places. The organicist approach tries to identify some principle under which "the different periods of history can be integrated into a single macrocosmic process of development" (White, 1978, p. 65). For the organicist, historical explanation must be a synthesis in which each part either mirrors the structure of the whole or prefigures the form of the end or of the latest phase in the process. Efland's (1990) treatment of art education history as a series of streams of influence grounded in earlier social and intellectual movements exemplifies an organicist explanation.

Moral and Ideological Choices.

Having argued that history gets its meaning from narrative, that historical narratives derive plot structure from the myths of a culture, and that historians tend to employ one of four distinct approaches to historical explanation, White asserts that the historian's moral or ideological decision shapes both plot and explanation.

Each modern ideological position—liberal, conservative, radical, and anarchist—has had its own sense of social time and its own view of how open to analysis historical processes are

(Mannheim, 1936). Furthermore, each ideological position can be categorized according to whether it accepts or is critical of the status quo. From Mannheim's work, White draws the conclusion that historians, like other social scientists, must decide if they want to contemplate or manipulate their object of study. Historians must take an ideological position in determining the form that any historical representation must take.

White connects a conservative ideology with a comic plot and an organicist explanation. According to Mannheim, a conservative model of knowledge "originally is the sort of knowledge giving practical control" (1936, p. 229). A conservative ideology takes the accidents of the world as a given, non-problematic order. In Efland (1990) we see acceptance of the social order and of the major issues in art education history as laid out by previous writers. Rather than seeking to criticize one movement or stream of influence at the expense of another, Efland urges art educators toward a harmonious confluence of movements, a balance which would enable the field to get on with its practical tasks.

A liberal ideology is characterized by Mannheim as a critical attitude coupled with a "positive acceptance of culture and the giving of an ethical tone to human affairs" (1936, p. 220). Traditional liberal values include belief in progress, human goodness, individual autonomy, and protection of civil and political liberties (*Webster's*, 1981). Williams (1983) discusses conservative attacks on liberalism for lack of rigor, restraint, discipline, and for weak beliefs and sentimentality. In spite of long-standing opposition between conservative and liberal, both tend to accept the social status quo according to White (1978).

Anarchist and radical ideologies, on the other hand, tend to be critical of the status quo. Williams (1983) describes radical as connoting reforms, sometimes socialistic, at other times reactionary. Early uses of anarchism referred to "a state without a leader" (Williams, 1983, p. 37). Anarchy has sometimes been a subset of radicalism, but has retained connotations of lawlessness, complete freedom, and the absence of government authority. Rather than focus on school art education as most previous historians did, Korzenik (1985) examined art education for the most part outside the political structure of schooling. Regarding the family, non-text books, the workplace, and other non-school influences as key teachers of art is virtual anarchism given the dominance of schooling in art education and general education history.

Tropological Roots of Interpretation.

Unlike certain sciences, for example physics, which have a system of technical terms with operationally defined meanings and rules of syntax, history typically uses ordinary language. Arguments about historical interpretations can focus on facts or on the meaning of those facts. Arguments about meaning turn on how language is used. Does the historian tend to write metaphorically or ironically? What figures of speech are most often used? Here White turns to Burke (1969) for a discussion of four major tropes, or figures of speech: metaphor, synedoche, metonomy, and irony. Each of these figures aligns with a plot type, an explanatory paradigm, and an ideology as shown in Figure 1.

Burke (1969) explains that each trope can shade into another and be taken literally as well as figuratively. Metaphor, or perspective in its literal substitution, is a means "for seeing something in terms of something else" (Burke, 1969, p. 503). The subtitle of Korzenik's *Drawn to Art: A Nineteenth Century American Dream* (1985) is a metaphor consistent with the romantic quest that she describes. Both synedoche and metonomy can be considered

forms of metaphor. In synedoche we take the part for the whole or the whole for the part, representing the thing signified by one aspect. For example, in the phrase "a helping hand," "hand" represents the whole person who is helping. Efland's (1990b) fluid metaphor of streams of influence characterizes complex social climates according to a few key qualities, using parts for the whole. Metonomy is the figure of speech which substitutes a tangible form for one that is intangible, for example, talking about "heart" when one means "love." Burke describes metonomy as a reduction of a higher or more complex notion to a lower, less complex one. We noted Green's use of metonomy above, in his use of Walter Smith's last name to stand for the man.

Finally, irony is, according to Burke, a kind of dialectic combining two attitudes or voices, one of which may assert a metaphor that the other denies. Irony is thus ambiguous. As White describes it, irony "is a kind of attitude toward knowledge itself which is implicitly critical" (1978, p. 73). White links irony with skepticism in explanation, satire in plot, and liberalism, agnosticism, or cynicism in morality.

Efland and Soucy (1991) demonstrate irony in their co-authored examination of how Isaac Edwards Clarke influenced art education historiography. Their stance is critical of his political document; they show the human side of his life and work more than the heroic (Frye, 1957). One example of irony can be found in this description of the power of the patronage system: "In getting the job, it certainly did not hurt Clarke to have a friend, George Wells, and Uncle Chauncey, the senator, making good money through their positions at the Boston customhouse" (Efland & Soucy, 1991, p. 499). Because they are addressing two topics—Clarke's life and contributions to art education, as well as his persistent influence on art education history—the essay seems more of a medley than some other histories. Other examples of the fragmentary quality of satire can be found in the work of Stankiewicz (1990, 1992a, 1992b).

So What: Implications for Art Education

White speculates that these four tropes and their correlations with ideology, explanation, and plot might be grounded in some basic level of consciousness. Such speculations are beyond the scope of my paper, as are questions about the applicability of White's model of historical interpretation to other cultures and whether the work of women historians fits within a model whose exemplary cases are male. Nonetheless, White's model is useful for raising questions not previously considered by art education historians. As presented in a dense, scholarly essay, the model is coherent and seems to have a high degree of correspondence to historiography. White does admit that some of the historians he uses to exemplify his interpretative model were not consistent in matching their professed ideologies with their plots and explanatory strategies. At least a few examples of art education historiography fit his model, although much recent art education history is idiographic in the same way as Wygant's 1983 work, with more attention paid to describing data than to telling a story.

Art educators might notice resonance between the four-part structure of White's model and the four-part structure underlying some notable curriculum work in art education (Efland, 1979a, 1979b; Chapman, 1978; Clark & Zimmerman, 1978). Teasing out relationships between these curriculum models and White's theoretical structure might be an intriguing intellectual exercise. However, my focus has been on using White's model as a lens through which we can examine issues of meaning and significance in art education history.

So, what are implications of White's model of historiographical interpretation for art education history? His model develops from an analysis of written history, but the strongest scholarship does not follow formulas derived from such analyses. Historians of art education might want to consider questions of plot type, explanatory model, ideology, and figurative language as they write. However, they should also reflect on two other sets of questions.

Those who write art education history are also, in most cases, teachers. Their research work probably bears some relationship to their philosophy of teaching. Joyce and Weil (1980) have identified four families of models of teaching: information-processing, personal, social, and behavioral. Within each model, one might distinguish tendencies toward more directive or more facilitative teaching (see Fenstermacher & Soltis, 1986, for hints of how these might appear). While I cannot extend this paper to include a comparison of how models of teaching might fit White's approach to interpretation in history, art education historians might want to consider whether their approach to teaching is reflected in their research and writing. Just as a good teacher strives for an artful presentation and helps students understand why the lesson topic is significant, so the historian of art education should help the research audience understand the meaning of his or her story. If White's theory of historical interpretation is accurate, much of the meaning in written history is grounded in narrative structure.

Educators are increasingly interested in narrative and the role of story in education at all levels (Snider, 1992). Reasons for this interest include arguments that narrative is a mode of knowing (Carter, 1993) as well as recognition that traditional ways of representing research often fail to reach more than a tiny audience (Efland & Soucy, 1993). Eisner's concerns that art education history, while increasing in methodological sophistication, is irrelevant to real problems in the field may reflect not so much our attention to irrelevant research problems as our failure to tell the tale in a way that engages readers and encourages them to find significance and meaning.

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Historical Research Methods for Art Educators

> There is no single, definable method of inquiry and important historical generalizations are rarely beyond dispute. Rather they are the result of an interaction between framentary evidence and the values and experiences of the historian. (Kaestle, 1988, p. 61).

In his chapter describing recent methodological developments in the history of American education Carl Kaestle observed that historians regard their field as both a science and an art. When they favor the connection with science "they mean that historians follow certain common procedures of investigation and argument, a fact which allows them to agree on some generalizations about the pastÉ" When they favor the connection with art, they mean that some generalizations remain "an act of creative interpretation," and that the writing of history is subjective to a considerable degree. (Kaestle, 1988, p. 61).

Consider the following statements from my book:

> William Bentley Fowle was born on October 17, 1795 (Efland, 1990, p. 74).

> The first part of Krusi's drawing system was called the synthetic series... (Efland, 1990, p. 84).

Factual statements like the foregoing cause little debate since surviving records documenting these facts exist and are not contradictory. Were history no more than an accumulation of such facts, then a scientific view of history would suffice. However, consider my statement on the career of Walter Smith, first drawing supervisor for the Boston Schools:

> His failure to win reelection was not a mere accident. Smith was a center of controversy, and for the sake of harmony he had to be dismissed (Efland, 1990, p. 112).

Here I was interpreted the probable cause for Smith's dismissal. I based this on a documentary review of the events leading up to his dismissal which included the published proceedings of the School Committee's meetings, and accounts in the Boston papers. I also looked at certain secondary sources that interpreted his dismissal. One in particular was Clarke's (1892) view that this happened owing to the "accidental absence" of some of Smith's key supporters. Clarke's interpretation was not supported by the evidence, since Smith's renomination was voted upon at several meetings, and on no occasion did a majority of the board vote to renew his contract. I interpreted the dismissal as an attempt to maintain a degree of political harmony within a divided school committee. The fact that there were serious political divisions was amply documented in Michael Katz's book *Class Bureaucracy and Schools* (1970). He determined that a reformist group was eager to reduce or eliminate the services of specialist teachers, while others on the committee saw the value of such subjects. Since no contemporaneous record of the event has come to light, my interpretation is at best an educated guess, a conjecture, subject to reinterpretation should new evidence come to light.

Another example is my statement about the rise of the South Kensington system of art education in England.

> Britain solved the problem of training artisan designers by devising a two-tiered system of professional art education. (Efland, 1990, p. 60)

One of my less kind reviewers condemned my interpretation as wrong for the reason that "the two tiered system failed to solve the problem" (Rogers, 1992, p. 158). John Ruskin referred to the South Kensington system as "a state of abortion and falsehood from which it will take twenty years to recover" (in Efland, p. 139). But much as that system was despised, it is clear that industrial design in England underwent notable improvement in the era between the great Crystal Palace Exposition in 1851 and 1867. Evidence for that claim is to be seen in the prizes England's industrial products were awarded at successive international expositions. If my statement were totally without merit as Rogers argues, we would still have to explain why England's goods fared better, overall, and why as a consequence, Americans began to take notice of that system as one to emulate.

Rogers came to his understanding through a study of the evolution of British educational institutions for teaching the arts, and from that perspective South Kensington might well be seen as a flop, which was eventually supplanted by something else. My purpose for reviewing the South Kensington legacy was to explain why a group of Massachusetts educators and industrialists in 1870 turned to South Kensington to improve the design of industrial manufacture in America. They perceived that system as more successful than anything that prevailed in America at the time. Notice, however, that my interpretation and Roger's are linked to particular contexts which are not the same.

These examples demonstrate the precariousness of historical generalizations, and consequently why historical interpretation is like an art. Historical interpretations are attempts to relate existing knowledge to a given context, and much of this knowledge does not generalize across contexts. Chalmers (1985) noted that Walter Smith's system of Industrial drawing found a more receptive audience in certain Canadian provinces such as Quebec, Ontario, Nova Scotia and New Brunswick than was the case in New England. He speculated about the role of religion as a factor in determining that outcome. We don't exactly know why this is the case, and I cite this merely to illustrate, once again, that historical generalizations are difficult to achieve because each context presents a different interpretive challenge.

What is history?

Is history a chronological sequencing of facts about people, events, or institutions? Is it a story about origins and developments, causes and effects? Do the facts speak for themselves, or do they have to be interpreted in the light of other facts about a given social or educational context? What happens when there are conflicting interpretations of the same facts as my examples have shown? Many such questions transcend the bounds of research methodology and deal with philosophies of history. Moreover, differing views of history suggest different research objectives and approaches to research as well.

A researcher with a Marxist view of history will be inclined to study the rise and fall of institutions and movements as responses to economic changes or changes in the modes of production. The transformation from the industrial drawing of the nineteenth century to the

creative expression of the early twentieth century might be interpreted as a change from education imposed upon working class pupils by a powerful industrial elite, to education that caters to an increasingly affluent middle class of the late 1920s. In this example a historian might work with quantitative data made available by census tracts on populations in various neighborhoods to see who were the likely clients of the industrial drawing programs of the 1870s or the creative expression programs of the 1920s. On the other hand a person who sees historical developments as the result of key actors, might do a biographical study of one of these key individuals. The researcher might work with unpublished materials, obituaries, books and papers written by that person and the like. The object of inquiry might be to determine the life's circumstances which led that individual to make his or her mark on art education.

Changing Assumptions in Historical Research

Kaestle notes that up to the 1950s most writers of educational history assumed that,

> the history of education was concerned centrally, indeed, almost exclusively, with the history of public school systems; and second, that state-regulated, free, tax-supported universal schooling was a good thing... There were several unstated corollaries to these assumptions, and they provided the framework—what some might call the paradigm—for research in educational history... The first had to do with the focus on schooling. Because they tended to equate education with schooling, traditional historians rated the educational well-being and enlightenment of earlier societies by assessing how much formal schooling there was, and to what extent it was organized under state control...[T]hey underestimated the importance of the family, the workplace, the churches and other educational agencies in pre-industrial society... Traditional historians of education saw those who favored state-regulated schools systems as enlightened leaders working for the common good; they portrayed people who opposed educational reform as ignorant, misled or selfish...The third corollary of the assumption that state schooling was a good thing is the equating of growth with progress. Methodologically this prompted historians to glory in numerical growth... and without taking seriously the differential educational opportunities of different groups... A fourth corollary of the goodness theme is the focus on leadership and organization rather than the educational behavior and attitudes of ordinary people. The methodological implication of this focus on the governors rather than the clients of schooling is to give central attention to public records created by elites rather than attempting to tease out of scanty evidence some inkling of the educational lives of the inarticulate, as recent social historians of education have been attempting to do (Kaestle, 1988, pp., 62-63).

These traditional assumptions came under attack in the 1960s when educational historians began to question the tendency to limit education to schooling. My history of art education exhibits this tendency by concentrating on the introduction of art as a subject in the school curriculum and the changes it underwent as a school subject as a consequence of changing social forces. Certainly this is a major part of the story but it could be extended to include all the agencies which provide a knowledge of the arts, including libraries, museums, magazines, the mass media, recreation centers, apprenticeships, the role of travel as an educational vehicle for an increasingly affluent populace, and the like.

Two striking examples come to mind which might change the way we conduct historical research in the future. The first is Diana Korzenik's book *Drawn to Art: A Nineteenth Century American Dream*. This work was a history of art education written from the perspective of the client, in this case the children of the Cross Family in New Hampshire, and the careers that a knowledge of drawing opened to them as working adults. A second project took place in Finland (Faculty of Art Education, 1992) where the Art Teachers Association of Finland established an archive based on teaching materials gathered from retired art teachers a documentary history was put together which enables present viewers to catch a glimpse of what was actually taught by teachers in the last hundred years, not what the textbooks said they should teach. In some cases these teachers were influenced by textbooks. In other cases, their lessons were original. In this research we came closer to what actually happened in classrooms, and can "smell the chalkdust" of bygone classrooms.

The Subject Matter of Historical Research

Problem finding.

Does one begin with a problem, or question? If so where does one find these? Usually they come from a perceived anomaly. My paper on art during the Great Depression, (Efland, 1983) was influenced by the 1980 recession that hit hard in mid-western states like Ohio. Many compared the schooling crisis then to what happened during the Great Depression. I found several general histories of education making the claim that there was a wholesale elimination of art programs in the schools during the depression years. Yet having grown up during that time period, I remember what art programs were like in the New Haven Public Schools then, and I can recall the art and music teachers who came to my elementary school, albeit infrequently. My recollections were clear which led me to question the generalization that there was a wholesale elimination of art programs at that time. Was my childhood experience typical, or an anomaly? Were these histories wrong? **I had my problem**!

Problems may take many forms. Examples might be, how has legislation mandating testing in science and math affected instruction in the arts and the humanities? Another might be a question concerning the life and career of a particular art educator. For example, what were the philosophical differences which caused Viktor Lowenfeld and Victor D'Amico to assume different directions in art education? A third might be the history of a given movement in art education like "artists-in-the-schools." Was it welcomed by the schools or perceived as an intrusion? Other questions may deal with the missing pieces of the story of art education. For example, how did art education develop in historically black colleges? There are almost no studies exploring the impact of the mass media upon art education, or art education in the schools run by the Bureau of Indian Affairs for Native Americans.

Many of the problems arise because our assumptions about the nature of American education have themselves undergone modification. If we question the long-standing assumption that state regulated schooling operated out of humanitarian and democratic impulses, we might interpret the story of art education in Massachusetts at face value, as having come about as a result of fourteen public-spirited men who petitioned for a state law to establish free drawing instruction. Now we are inclined to interpret this initiative as coming from the selfish interests of the petitioners, themselves and only secondarily serving the public interest. These petitioners were mainly industrialists and retailers in need of an artistically trained work force.

Significance of the problem.

The problem one identifies may be genuine in the sense that it is intellectually challenging, but not every problem is equally significant. How does one decide whether the problem is worth pursuing? Arguments for significance will sometimes suggest that the ways we understand our field will very likely change as a result of the study. Other arguments for significance frequently cite the relevance of the study for present circumstances. For example, contemporary art educators fear that art teaching in the schools may be curtailed as a result of current economic problems. A study involving the history of the field may show that in the past, such economic crises actually prompted school officials to promote the teaching of art in the schools. In the 1870s the introduction of drawing served as an early form of vocational education with beneficial economic results.

Finding Source Materials for Historical Research.

One may find an interesting and significant problem but where does one find the raw material on which to base the study? This question must be confronted early in the study, because if the historical records do not exist, or if there are restrictions on their use, then research cannot proceed. University libraries usually contain references listing specific archives and their contents. Documentary sources include diaries, memoirs, legal records such as wills, wedding certificates, death certificates, newspaper clippings, periodicals, college yearbooks, committee reports, family records, etc. These may be published or unpublished, prepared as a historical record or unintentionally prepared.

Oral histories might also serve as a documentary source, though they usually need to be validated by other contemporaneous accounts of the times covered by the history. In some cases quantitative records such as census records, school budgets, test scores, attendance records, school rosters may contain information about individuals or movements. Relics can include any object whose physical or visual properties include information about the past. In art this can include easels, slates, plaster casts, model stands, drawing cards, etc. Textbooks themselves, can also be a documentary source, though the mere presence of a text does not always indicate whether it was used in the manner prescribed by the author, or was used at all!

Archival resources.

A major source of historical data is found in unpublished form which is gathered in archives. Many institutions such as universities have an archive which collects and conserves documentary evidence that pertain to the history of that institution. Some general references to archival resources can be found in the reference list at the end of this article. Archives vary in the quality of their organization. Well organized archives usually have indexed guides which enable the researcher to obtain an overview of the contents. Many archives contain photographs, tape recordings, and other resources which may be important for research. However, since about 90% of the paper records generated by individuals and institutions does not end up in archives, it is inevitable that the selected materials are biased in some way. University archives will tend to reflect departmental histories, or the administrations of various officials. If one is interested in the history of ideas that might have developed at a particular school or college, the archive may not always reflect this.

Classification of Sources: Primary and Secondary Sources

Secondary Sources.

Secondary sources are documents that were prepared after the historical events in question. A secondary source usually functions to interpret the historical event. It is often written with the benefit of hindsight, or with the benefit of information that was not available to the actors at the time of the historical occurrence. A person writing a history of World War Two in 1993 knows that the Allied armies defeated Germany in 1945 while a correspondent writing about the war in 1942, as the events actually unfolded, wrote at a time when the outcome of the war was still pending. A history of art education during the Great Depression written in the 1980s would be classified as a secondary source, but school reports and articles that originated in the time period (1929 — 1939) would be classified as primary sources. If one is interested in a given topic, like the depression, one generally begins by reading key secondary sources that deal with the topic. Secondary sources can be valuable for several reasons: first, they can serve as sources of contextual information, e.g., economic, political, and cultural histories of the 1930s help one understand how people perceived the political and economic events affecting their lives. Cremin's *Transformation of the School*, which was a history of the progressive movement, dealt with the events affecting educators during the 1930s, especially the public reaction to progressive education. It provides the reader with an interpretive perspective with which to view the problems in that time period and how they might have affected the teaching of the arts.

A second reason for starting with secondary sources in that they often include published listings of relevant primary sources and help with the location of archives. Nevertheless, secondary sources also have their limitations. Many are written for a different purpose than documenting the history of art education and may be irrelevant. In retracing the steps of the secondary author, it is desirable to see how he or she made use of the primary sources to determine whether that historical account is worthy of reliance.

Secondary sources are not always reliable. Sometimes authors of the secondary work may not have had access to the full record, or they may have relied too heavily upon conjecture. The secondary source can be biased by ideology, and even by the purpose of the history. In certain cases a document can be both a secondary and a primary source. I. E. Clarke's report (1885; 1892; 1897; 1898) should be classified as a secondary source with respect to the Walter Smith era (1871 — 1883) yet (Efland & Soucy, 1991) use it as a primary source to discern how the field of art education persists with the interpretation that the introduction of drawing started in the Boston schools.

Primary sources.

A primary source is one which originated in the time period of the historical events under study. Walter Smith's textbooks would be primary sources for the study of art education during the 1871 —1882 time period in Boston. Letters, school reports, school committee minutes, newspaper articles and the like would all function as primary sources. Equipment for teaching drawing such as plaster casts, and slates would also be primary source material.

Problems in working with primary sources.

There are a number of difficulties one has in working with primary sources. One has to judge the reliability of the documentary evidence. Was the individual creating the document

in a position to know what he or she wrote about? A newspaper editorial on drawing, though a primary source, may be an expression of opinion without the benefit of the facts. What were the writer's motives? Louis Prang did not like Mr. Smith and made his displeasure known in the local newspapers who published his letters, but Mr. Prang also wanted to sell textbooks to Boston which Mr. Smith refused to buy. Were his opinions of Mr. Smith objective, or did he have an axe to grind?

A primary source can be used inappropriately. Smith's textbooks may have been the official curriculum in the Boston schools, but to what extent was it taught, and how well was it taught? The text does not enable us to know what transpired in the classroom.

External and Internal Criticism.

Primary sources have to meet certain evaluation criteria to be useful in preparing a historical source. Is it genuine or a copy? Who wrote it, and for what purpose? Could the document be a forgery or a fabrication? External criteria often concentrate upon the physical evidence. For example, if the paper on which something was written was of a type whose manufacture began after the time period, there is reason to suspect forgery.

Internal criticism raises concerns about the worth of the statements contained in the historical material. Here we ask whether the writer is a competent observer, or whether the person could be biased, or had an agenda which would compromise his or her objectivity. For example, Boston's school superintendent was a supporter of Smith. He might have been tempted to downplay the extent of faculty resistance to Smith's initiatives. Mindful of public relations, he might have been tempted to cast events in a more favorable light.

Interpretative fallacies in the history of art education.

There are at least three main fallacies which can plague historical interpretation: The first is "presentism," the tendency to assume that the present ways of viewing things was also prevalent during the historical period in question. Some examples would be the tendency to think that artists throughout history were invariably interested in free self-expression, when in fact, that is a value largely grounded in late nineteenth and early twentieth century modernism. Artists in other time periods were often unaware of such a value, and hence the methods for teaching art rarely nurtured self-expression. Another is the assumption that words mean the same thing in all time periods. Terms like beautiful, or scientific might mean one thing in one time period and quite another thing in another period. Scientific might mean true and objective in one time period while in another it might represent opposition to values promoted by the arts.

A second fallacy I term "isolationism" by which is meant the tendency to study the history of art education in isolation from its embedding contexts. The introduction of the arts is part of a general trend to promote mass public education, and yet many historical accounts fail to link art education events either to the institutions of schooling, or to the societal events which brought the schools into being, or even to link pedagogical fashions to changes taking place in the world of art.

The third fallacy I call "iconoclasm" which is the tendency to assume that the educational heroes in past historical accounts should not be regarded as heroes at all, but as actors or agents who promoted a particular social class perspective or agenda, and by that means succeeded in conferring certain advantages upon themselves or on the social classes for

whom they acted. While certain historical revisionists have often found that individual heroes might possess selfish motives, it is also the case that their actions may also have resulted in beneficial albeit unintended consequences for others outside their group or class. There is a tendency to convert yesterday's heros into today's villain, which may replace one mistaken interpretation with another.

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